

AUG 20 1928

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

The ONLY
Weekly Art
Newspaper
In the World

Vol. XXVI—No. 39—MONTHLY

NEW YORK, AUGUST 18, 1928

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Art and Antique Exhibitions In London

*English Collectors and Dealers
Cooperate with the "Daily
Telegraph" to Create Enor-
mous Display*

By LOUISE GORDON-STABLES

LONDON.—There are a number of features in the arrangement of the Exhibition of Antiques and Works of Art now being held at Olympia, London, which make it more significant than a mere trade Exhibition. The loan collection for which many important collections such as those of Mr. Clifford Smith, Sir Michael Sadler, Lord Gerald Wellesley, Lord Rothermere and Mr. Stephen Courtauld have been drawn upon, is of great importance, while the character as well as the display of the dealers' exhibits, make obvious how rich and how varied is the field on which the public may work to form private acquisitions.

Among the famous works of art lent to the exhibition are such masterpieces as the famous Raphael "Madonna and Child," the great Rembrandt picture of "The Savant and the Bust of Homer"—both lent by Sir Joseph Duveen—and the "Self-portrait with Rabelais portrait," "The Macnab," from Lord Dewar. In addition to these Lord Melchett has lent Rembrandt's portrait of Hendrickje Stoffels, formerly in the Huldshinsky collection and the Earl of Pembroke has lent the famous Wilton Diptych—an absolutely unique and perfectly preserved example of supposed English XIVth century painting representing Richard II before the Virgin. The historic and artistic importance of this picture cannot be overrated, and it is to be hoped that it may eventually pass into one of our national museums.

There are also Van Dyck's portrait of the Abbé Scaglia, from the Holford Collection, which was recently bought at auction by Sir William Berry, and scores of other works of outstanding importance.

Apart from the picture gallery, there is another loan section of sculpture and objects of art, full of precious things, and rendered memorable by the presence of three almost unknown objects of inestimable value lent by Lord Rothermere.

One of these is an alabaster relief of a pietà, carved by Michelangelo for Pope Julius II; the second a gloriously beautiful and exceptionally well preserved XIIIth century French Gothic silver statuette of the Virgin and Child; and the third an early XVIth century Italian book of hours with jewel-bordered engraved cornelian cover and book-marker by Benvenuto Cellini.

The series of Period Rooms, furnished with contemporaneous pieces is of particular interest. To this the firm of White Almon contributes an early XIVth century plank-paneled room with an early oak-beam ceiling and a chimney piece with a carved stone lintel supported on moulded stone jambs. Gill and Reigate's contribution to the series is the Jacobean paneled room in carved oak from the Chantry House at Newark, Notts, an impressive specimen of XVIIth century strapwork, combined with carving. In most cases these rooms, re-erected at Olympia to give such a graphic idea of their day, have been saved from demolished houses, so that no one need shed a tear under the impression that existing dwellings have been ruthlessly denuded.

(Continued on page 12)



"SAINT GENEVIEVE"

By GARI MELCHERS

Recently sold to a collector in Detroit for \$6,000 by the Gordon Galleries

BLAKE DRAWINGS GO TO BRITISH MUSEUM

LONDON.—Mrs. Frances White Emerson, of Boston, Mass., has presented to the Print Room of the British Museum, through Mr. Geoffrey Keynes, the complete series of watercolors made by William Blake for Young's "Night Thoughts." The exact number is 537. It is expected that they will be in the Print Room next year.

Blake's fee for the drawings was 20 guineas, and their present value is estimated by Mr. Keynes at anything between £10,000 and £50,000. In 1874 they were sold by those whose property they had become to James Bain, the bookseller in the Haymarket, for £425. From Bain they passed after many years to the late Marsden J. Perry, an American bibliophile, and, on the dispersal of his collection in 1908 to the late Mr. W. A. White, of New York. Mr. White's daughter is Mrs. Emerson, to whose great generosity the British nation now owes important Blake material, which left this country for America over a quarter of a century ago, and has not been publicly on view here since they were shown at the Burlington Fine Arts Club in 1876.

Duveen Sells Huldshinsky Rembrandt

The loan by Lord Melchett to the exhibition at Olympia in London of Rembrandt's portrait of Hendrickje Stoffels reveals the fact of its purchase from Sir Joseph Duveen. At the sale in Berlin of the Oscar Huldshinsky Collection in May of this year Sir Joseph paid 570,000 marks for the picture.

A. C. R. Carter, in the *Daily Telegraph*, writes that "it is one of the master's grateful portraits of the faithful soul who stood by him (after the death of his beloved Saskia) in the days of his adversity, and it was painted about 1660, two years before her death, at the age of 36. The full, kindly face fronts the spectator. Her neat hair is combed back, and confined by a simple ribbon, the curls falling on each shoulder. Rembrandt, in a brave mood of splendor, has given a large pearl to her right ear, and on the hem of the gown, cut square at the bosom, is a brooch. Another de-

(Continued on page 11)

ROSENBACH BUYS HUGHES' MINIATURES

The extensive collection of miniatures in oils formed by Mr. Talbot Hughes during the last thirty years and now on exhibition at the Fine Art Society, 148, New Bond-street, has been acquired *en bloc* by the Rosenbach Company of New York and Philadelphia. The collection is the most extensive one of its kind ever got together, and numbers about 700 examples, dating from the XVIth, XVIIth and XVIIIth centuries. The only other collection comparable to that of Mr. Hughes is, so far as is known, that of the Medici at Florence, about 250, nearly all Italian. That of Mr. Hughes comprises examples of Spanish, Dutch, Italian, French, and English artists.

The history of miniature painting in oils has never yet been told, and it is to fill this gap in art history that Mr. Talbot Hughes is publishing, early next year, an exhaustive monograph largely based on his own collection, supplemented by examples in the Buccleuch collection, in public museums, and elsewhere. The miniature in oils was exceedingly popular until it was superseded at the end of the XVIIth century by those painted in watercolors, by which a re-

(Continued on page 11)

London Sales Total \$2,000,000 In Six Weeks

*No Great Sales in Latter Part of
Season, but Average of Prices
Is High Throughout June and
July*

Auction sales in London during the period from June 15th to July 31st totaled more than \$2,000,000. Of this amount about half was paid at Christie's and Sotheby's for paintings and prints. Furniture sales at these two houses amounted to about \$650,000 and those of books and manuscripts to about \$350,000.

The more important sales are listed below and detailed accounts of each sale, as reported by the *Times*, London, follow.

PICTURES

- June 15—Christie's. English portraits; French, Dutch and Italian old master £42,116
June 18—Christie's. Modern pictures, £3,061
June 22—Christie's. Ancient and modern pictures and drawings, £11,892
Sotheby's. Modern etchings, £3,584
June 25—Christie's. Old pictures and drawings £4,168
June 25-26—Sotheby's. Color prints, £14,502
June 27—Sotheby's. Old pictures. £16,094
July 2—Christie's. Old pictures. £3,992
July 2-3—Sotheby's. Etchings. £5,430
July 6—Christie's. Modern pictures, £7,728
July 9—Christie's. Modern pictures, £3,840
Sotheby's. Old engravings, (No total)
July 13—Christie's. Old pictures and drawings £38,201
July 18—Sotheby's. Old pictures. £11,847
July 20—Christie's. Sim's paintings, £6,748
July 27—Christie's. Old pictures. £40,745
July 30—Christie's. Old and modern pictures and drawings. £4,937

FURNITURE, TEXTILES, ARMOR, SILVER

- June 15—Sotheby's. English needlework and Persian rugs. £21,000
June 19—Christie's. Decorative furniture £3,385
June 20—Christie's. Armor. £3,895
June 22—Christie's. Decorative furniture and porcelain. £5,456
June 28—Christie's. Silver. (No total)
Christie's. English furniture, £8,000
Sotheby's. Silver £6,046
June 29—Sotheby's. Porcelain and furniture £6,574
July 3—Christie's. Silver. £17,827
July 5—Christie's. The Emperor's Carpet and furniture. £49,360
Sotheby's. Classical antiquities and textiles. £7,330
July 12—Sotheby's. Stained glass, £27,000
Christie's. Furniture. £5,664
July 13—Sotheby's. Furniture. £4,386
July 20—Sotheby's. Needlework and textiles £3,376

BOOKS

- June 18—Sotheby's. Meredith and the Brontës £2,238
June 19—Sotheby's. Garrick collection, £7,828
June 20—Sotheby's. Shakespeare folios £16,386
June 21—Sotheby's. Lewis Carroll, £6,148
July 5—Sotheby's. Miscellaneous £4,082
July 17—Sotheby's. Early printed books £3,935
July 18—Sotheby's. Chaucer, Shakespeare £18,697

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LONDON SALES FOR JUNE AND JULY

(Continued from page 1)
Pictures

Messrs. Christie's sale of pictures on June 15th consisted almost entirely of family portraits which have been commissioned from time to time by the successive heads of the family, in this case that of Sir John Foley Grey, Enville Hall, near Stourbridge, and The Lodge, Malvern. A total of £42,116 11s. for 141 lots was realized.

Many of these family portraits were lent to the British Portrait Gallery section of the exhibition at Manchester in 1857 by the then Earl of Stamford and Warrington; and the collection as a whole was presumably diverted from the Stamford and Warrington succession on the death of the seventh earl in 1883. A glance through the catalogue will show that the family patronized portrait painters during the XVIIth and XVIIIth centuries, Lely, Kneller, Cotes, Dance, Ramsay, and others being represented several times over. But with these many family portraits there were a few other pictures by foreign artists which seem out of place in such a gallery, but most of which were evidently selected with taste and knowledge, and added materially to the day's total. The portrait of Marguerite de Valois by Sir A. Moro, in black dress edged with fur, on panel 46 in. by 35 in., was secured for the Art Gallery at Ottawa by Mr. A. Martin for 1,000 guineas.

The most surprising feature of the sale was the high prices paid for the portraits by Sir Peter Lely (1618-80), whose sale-room maximum has been 880

guineas, and whose work has only now and then approached that figure. The fine portrait with the qualities of a Van Dyck, said to represent a Sir George Howard, but more probably George Booth Lord Delamere (1622-84), a kit-cat size, in brown dress with slashed sleeves, holding a letter, was started at 500 guineas and went at 1,900 guineas to Messrs. Colnaghi, who also gave 580 guineas for the companion portrait of a lady signed with Lely's monogram.

All the other Lely portraits were sold for five times as much as they would have realized a quarter of a century ago; and among them were:—Diana Countess of Ailsbury, in brown dress with white sleeves—420 guineas (Mrs. Anson); Lady Jane Ogle, in blue dress—950 guineas (Colnaghi); the Hon. Leonard Grey, in brown cloak, signed with monogram—640 guineas (Savile Galleries); William Cavendish Earl of Devonshire, in black dress with white sleeves—420 guineas (Tooth); Barbara Duchess of Cleveland, in brown dress with green scarf—230 guineas (Leggatt); Louisa de Querouaille Duchess of Portsmouth, in slate-colored dress—500 guineas (Colnaghi); the Countess of Meath—800 guineas (Leggatt); and Lady Anne Cavendish Countess of Exeter—480 guineas (Colnaghi).

Of the six Knellers only one need be mentioned—the portrait of John Duke of Marlborough in armour with the Order of the Garter—230 guineas (Leggatt). Several were by Sir Joshua Reynolds' master, T. Hudson, notably the Hon. John Grey, in buff-colored dress—310 guineas (Mrs. Anson); Sir Richard Wrottesley—350 guineas (Leggatt); George Hunt, holding a mask, dated 1750—780 guineas (Tooth); and

an unknown gentleman, standing by a pedestal—580 guineas (Leggatt).

For the second time this season a portrait by Francis Cotes fetched an exceptionally high price. The fine one of the Hon. Booth Grey (1740-1802) second son of the fourth Earl of Stamford and M.P. for Leicester, in scarlet coat, signed and dated 1764, was sold for 1,250 guineas (Ackermann); while the same artist's portrait of Lord Grey fetched 800 guineas (Colnaghi). A whole-length portrait by Marc Gheeraerts of a lady, probably Elizabeth, first wife of Lord Chancellor Egerton, in yellow bodice embroidered with flowers, fetched 1,900 guineas (Savile Galleries); a group by W. Hogarth of Lord Grey and Lady Mary Grey, when children, in white dresses, 1,100 guineas (Colnaghi); seven by Allan Ramsay, including Mrs. Wilbraham, daughter of Thomas Hunt, in white dress, signed and dated 1744, 420 guineas (Ellis and Smith); George Hunt, signed and dated 1745, 650 guineas (Tooth); Mrs. George Hunt, 1745, 500 guineas (Ellis and Smith); Thomas Hunt, in blue coat and red vest, 1,200 guineas (D. H. Farr, of Philadelphia); J. J. Rousseau, 210 guineas (Spink); and a gentleman, probably Sir Harry Mainwaring, 1748, 480 guineas (Tooth); and two by Benjamin West—George, fifth Earl of Stamford, signed and dated 1765, 110 guineas; and an unknown gentleman, 1766, 150 guineas (both bought by Mr. A. Martin).

Of pictures other than family portraits, mostly by foreign artists, the more noteworthy were: Basaiti, St. Jerome at his devotions in the desert—950 guineas (F. Sabin); F. Boucher, a pair of overdoors, a young Shepherd and Shepherdess, was sold for 1,050 guineas (Ellis and Smith); Filippino Lippi, the Queen of Sheba before Solomon, with a figure of Fame painted on the reverse of the panel, 22 in. diameter—550 guineas (Melaert); J. Ochtervelt, an interior of an apartment with a lady by a cradle—680 guineas (Tooth); two by Jacob van Ruisdael, both signed in full, a river scene with a waterfall—1,100 guineas (Asscher); and a waterfall—1,350 guineas (Buttery); J. Russell, "A Match Girl," signed and dated 1786—480 guineas (Leggatt); Titian, a group emblematical of autumn, 65 in. by 71 in.—700 guineas (Melaert); Etienne Aubry, "A Visit to the Rich Relations," signed and dated 1775—1,000 guineas (Buttery); A. Canaletto, a view in Venice—2,800 guineas (Savile Gallery); H. Fragonard, "The Young Student"—1,400 guineas (F. Sabin); P. A. Hall, head of a young girl in white dress—550 guineas (F. Sabin); and J. van der Heyden, a park scene with boats and figures—250 guineas (Pawsey and Payne).

Christie's sale on June 18th of modern
(Continued on page 3)

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LONDON SALES FOR JUNE AND JULY

(Continued from page 2)

pictures and drawings, the property of the late Colonel T. Harding, of Leeds, and from various sources, produced a total of £3,061. The chief items included Walter Sickert, A.R.A., "Pulteney Bridge and Weir Bath," 19 in. by 26 in.—270 guineas (Savile Gallery); E. M. Wimperis, 1888, "The Approaching Storm," 23 in. by 35 in.—120 guineas (Vicars); F. Fagerlin, 1876, "No Hope"—115 guineas (Sampson); and J. L. Agasse, "Going to the Meet"—90 guineas (Lucas).

Considerably more than one-half of Christie's sale on June 22nd of ancient and modern pictures and drawings formed the property of the late Sir Charles H. Seeley, of 25, Belgrave-square, and these, with modern pictures and drawings which belonged to the late Mr. W. H. Glennie, 57, Queen's-gardens, and from other sources, fetched a total of £11,892.

The Seeley pictures included a few noteworthy lots. A pair by A. Canaletto, the Grand Canal and the Doge's Palace, with gondolas and figures 20 in. by 27 in., fetched 1,900 guineas (Belles); B. Belotto, a view of the Piazza del Popolo, Rome, with carriages and figures, 23 in. by 38 in.—720 guineas (D. C. Thomson); and D. Mytens, portrait of Charles I., in white doublet embroidered with flowers, red breeches, a view of Eton Chapel and the Norman Tower of Windsor in the background, 87 in. by 53 in.—580 guineas (Gooden and Fox). This portrait is said to have been presented by the King to George Villiers, Duke of Buckingham, and to have had several sword-cuts made in it by Cromwell's soldiers at Whitehall. N. Hone, portrait of a naval officer, fetched 125 guineas (F. Partridge).

The modern drawings in the same property included two by Copley Fielding—Southampton Water, with boats and figures, sunset, 1834—155 guineas; and Armidas Castle, sunset, 1836—100 guineas (both bought by Messrs. Vicars). J. F. Lewis, Easter Day at Rome, 1840, fetched 125 guineas (Martin). There were four by T. M. Richardson—a Swiss village, Yungfrau, 1864—300 guineas (Mann); Sorrento, 1875—550 guineas (Mitchell);

Lake of Como from above Bellaggio, 1875—400 guineas (Mann); and the Castle and Valley of Misocco, 1879—280 guineas (Martin). Two other pictures were J. Farquharson, "Sheep in the Snow"—130 guineas (Mitchell); and A. Nasmyth, Durham from the river, 1809—125 guineas (Vicars).

Among the Glennie property were four drawings by Copley Fielding—Loch Katrine, Perthshire, with a group of three Highland peasants, cattle and dogs, 1844—460 guineas (Huggins); Lake Nemi, near Rome, with a piping shepherd and other figures—290 guineas (Huggins); Bolney, Sussex, with figures and cattle—190 guineas (Vicars); and Warleigh Castle, Merionethshire, with peasants and sheep, 1843—170 guineas (Huggins). There was one by T. M. Richardson, Lake of Como from above Bellaggio, 1852—570 guineas (Mitchell); and one by P. de Wint, a watermill near Corwen, North Wales—210 guineas (Sampson).

Sotheby's two-day sale of modern etchings from various sources which ended on June 22nd produced a total of £3,584. The chief prices included Sir David Y. Cameron, "Ben Lomond," £195, and Anders Zorn, "Ernest Renan," fifth state, £125, both going to the Fine Art Society.

Old pictures and drawings from various sources fetched £4,168 at Christie's on June 25th.

A few lots went into three figures:—Dutch school, a landscape with soldiers attacking a convoy, on panel, 25 in. by 29 in., was sold for 310 guineas (W. Sabin); J. M. Molewaer, a village brawl outside a tavern, signed and dated 1646—185 guineas (Asscher); Sir A. Van dyck, "St. Francis at his devotions," 43 in. by 34 in.—450 guineas (Keeling); and Credi, the Madonna and Child with the Infant St. John, on panel, a tondo, 33 in. diameter—165 guineas (Savile Gallery).

Sotheby's began a two days' sale of old engravings from various sources on June 25th. The total for the first day amounted to £2,613. The two days' sale of engravings realized £14,502. The highest price in the first session, £340 (Dighton), was paid for C. M. Des-courts, "Foire de Village," "Noce de Village," "Le Tamourin," and "La Rixe,"

a set of four after N. A. Launay, printed in colors, a fine unfaded set with large margins. Two of the Cries of London Series, after F. Wheatley, both by G. Vendramini, "Knives, Scissors, and Razors to Grind" and "Strawberries," were sold for £260 and £255 respectively, both being bought by Mr. Sterne.

The second session was remarkable as including a fine uniform and complete set of 13 plates of "The Cries of London," after Francis Wheatley, by various engravers, for which bidding started at £1,000, the set falling to Mr. F. Sabin at £3,300. The set was from the collection of the late Major Sir Edward Coates. This is an auction record for a set of these engravings, the previous one being probably the 1,700 guineas paid four years ago. Originally published at a few shillings each, exceptionally fine copies of the separate "cries" now realize anything up to £260 each.

The Coates collection also included:—The Princesses Mary, Sophia, and Amelia, after J. S. Copley by F. Bartolozzi, which brought £185 (Sterne); the Promenade in St. James's Park, after E. Dayes, by F. D. Soiron—£155 (F. Sabin); "Juvenile Retirement" (the Douglas children), and "Children Bathing" (the Hoppner children), a pair after J. Hoppner, by J. Ward—£1,000 (F. Sabin); "Constancy" and "Variety," a pair after George Morland, by W. Ward—£240 (Sterne); "Blind Man's Buff," after the same, by W. Ward—£230 (Maggs); Master Henry Hoare, after Sir Joshua Reynolds, by C. Wilkin—£100; "Thoughts on a Single Life," by and after J. R. Smith—£130; "A Poultry Market," after and by J. Ward, and "A Vegetable Market," after J. Ward, by W. Ward, a pair—£350 (these three lots were purchased by Mr. F. Sabin); and a pair after F. Wheatley, "Preparing for Market," and "Going to Labour," both by R. Earlom—£390 (Gooden and Fox).

The sale also included a very fine and perfect set, the property of Captain A. F. Thorp, of Monkshouse, Seahouses, Northumberland, of "The Beaufort Hunt," after W. P. Hodges, by H. Alken, a series of eight plates of fox hunting, published by T. McLean in 1833, each plate with wide margins, and this set fell at £1,000 to Mr. Spencer. Other properties included the rare first state before the title of the portrait of the Duchess of Rutland after Sir J. Reynolds, by V. Green, which brought £240 (F. Sabin); a set of four aquatints of the action between a British squadron under Captain C. M. Schomberg and a French squadron under Commodore F. Roquebert, off Madagascar, 1811—£205 (Ellis and Smith); a proof before letters of the action between H.M.S. Endymion and the American frigate, President, by J. Hill, an officer of the Royal

Navy—£245 (F. Sabin); and "Crossing the Brook," after H. Bromson, by W. Say—£195 (Ellis and Smith).

Sotheby's sale on June 27th, which totalled £16,094, included a few old pictures, the property of Mr. G. G. Butler, of Ewart Park, Wooler, Northumberland, among which were two of more than average importance. A very fine group by John Zoffany, R.A., of the Colmore family, a composition of seven small whole-length figures, husband, wife, four children, and an elderly lady, on canvas, 39 in. by 50 in., was started at about £1,000 and fell at £5,000 to Messrs. Knoedler, with the Savile Gallery as the underbidder.

The picture was given by Mr. Colmore to his friend, Horace St. Paul, Colonel in the Austrian Army and Count of the Holy Roman Empire. The price is a record for a Zoffany picture, the previous record being 1,850 guineas paid at Christie's in 1926 for a picture the property of Lord Burgh. Raeburn's portrait of the above-named Horace St. Paul, a half-length, said to have been painted at Ewart Park, Wooler, in 1796, fetched £1,000 (D. C. Thomson).

In the same property were:—A. van Ostade, a Dutch interior with peasants carousing, a composition of five figures, signed, in panel, 11 in. by 14 in.—£175 (Jacobson); a pair of signed drawings (Continued on page 4)

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LONDON SALES FOR JUNE AND JULY

(Continued from page 3)

in colored chalks heightened with white, by Pillement, of landscapes with figures, 17 in. by 23 in.—£230 (W. Sabin); and an album with 82 drawings by old and modern masters — £240 (Ellis and Smith).

Two portraits, the property of Sir Richard Waldie Griffith, were catalogued as by G. Romney, but there is no record of their having sat to that artist. The portraits are of John Bramston, a solicitor, of Oundle, Northampton (who died in 1798), and his son, John Simcoe Bramston (1758-1809), one a 50 in. by 40 in. and the other 30 in. by 25 in. They fell respectively at £310 and £210 (Barclay). There were also:—Il Tintoretto, two studies in black chalk of the nude—£200 (L. Harris); A. Cuyp, Philip Baptizing the Eunuch, a composition of numerous figures, 46 in. by 68 in.—£2,600 (Blane); G. Flinck, portrait of a gentleman, signed and dated 1647—£200 (Asscher); J. Zoffany, portrait group of Charles Dibdin (the song writer), his second wife and daughter, 28 in. by 36 in., the property of Mrs. Granville Duff, of Heydon Hall—£580 (Spink); and G. Romney, portrait of Mrs. Catherine Swindell, in pink dress with lace and pearls—£230 (Savile Gallery).

Old pictures from various anonymous sources brought £3,992 at Christie's on July 2nd, when a Hogarth group of the Wagg family, a gentleman with his wife and two children in a landscape, 24 in. by 29 in., was sold for 300 guineas (Blumenthal), and a Gainsborough portrait of Miss Gainsborough in black dress, 180 guineas (Ackermann).

A two-days' sale of modern etchings and lithographs from various sources began at Sotheby's on July 2nd, when a total of £3,047 was reached. The chief items in the first day's sale included:—Muirhead Bone, Piccadilly Circus, 1915—£168 (Fine Art Society); and Stockholm, by the same artist—£58 (Colnaghi); and Fr. Goya Y. Leicentes, "Caprichos," 80 plates, including portrait, fine and early impressions, black leather gilt binding—£152 (Fine Art Society).

The chief items on July 3rd were:—Muirhead Bone, San Frediano in Cestello, Florence—£155 (Colnaghi); Sir D. Y. Cameron, "Pont Neuf," first state of two, one of 35 impressions—£110 (Colnaghi); and James McBey, "Macduff," published state—£100 (Mackintosh). A total of £5,430 was realized for the two days.

Modern pictures and water-color draw-

ings, the property of Captain Sir James Burnett of Leys, of Crathes Castle, Aberdeenshire, and from various sources, brought £7,728 at Christie's on July 6th.

The top price among the drawings was 900 guineas, which was paid by Mr. Sampson for a Surrey landscape with a group of children playing "Ring-o'-Roses" in the foreground by Birket Foster, 36 in. by 31 in.; another drawing, by the same, of children playing on the beach at Shoreham, 1865, 11 in. by 17 in., went for 300 guineas (Vicars). Among other drawings, John S. Sargent, a view in the Dolomites, 1916, brought 105 guineas (Mason); and L. Lhermitte, "In the Orchard," pastel, 120 guineas (Bottomley). Among the pictures, H. harpignies, a winding road across a common and a clump of trees, 1894, realized 260 guineas (Fuller); H. Fantin-Latour, "The Bath," 240 guineas (P. M. Turner); Augustus E. John, portrait of Miss Pettigrew, in white muslin dress, 290 guineas (Spink); P. Wilson Steer, a woodland scene near Corfe Castle, 1908, 370 guineas; W. R. Sickert, Lansdowne-crescent, Bath, 320 guineas (both bought by Mr. D. C. Thomson); A. A. Lesrel, "Serious News," 1905, 175 guineas (Sampson); two by C. Spence-lay, "Alexandra Rose Day," 260 guineas (Cori); and "A Dear Lot," 170 guineas (Lacey); A. Mancini, "A Fantasy," 150 guineas (Gooden and Fox); Charles Sims, "Cupid Captive," 100 guineas (Mitchell); and two by Ch. Chaplin, "Sunday Morning," 105 guineas; and "A Lady Playing a Guitar," 100 guineas (both bought by Mr. Sampson).

At Christie's modern pictures and drawings from various sources totalled £3,840 on July 9th, and included two examples of Sir William Orpen in the late Sir George Brooke's property, "An Eastern Gown," 1906—185 guineas (Sampson), and "A Melody," 1900—260 guineas (Mrs. Persse). Other pictures were Peter Graham, "Rough Pastures," 1900—350 guineas (Vicars); F. Brangwyn, "Commerce"—200 guineas (Dale); and W. Shayer, sen., "The Prawn Fisher," 1854—98 guineas (Mitchell).

Old engravings, the property of Mr. A. E. Bowen, of Castle Vale, Usk, Mon., sold at Sotheby's on July 9th, included three lots by Dürer, "The Life of the Virgin," the set of 19 cuts—£210; "The Madonna on a Grassy Bank," a fine and perfect impression of the utmost rarity—£200; and "The Madonna in a Circle with a Landscape"—£180 (all from Sir Peter Lely's collection and now purchased by Colnaghi and Co.); and a fine early impression of Rembrandt's "Descent from the Cross by Moonlight"—£190 (Colnaghi). Other properties included F. Goya, "Los Caprichos," the set of 80 plates—£140 (Colnaghi); and

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A. Canaletto, the frontispiece and 12 plates of "The Views in Venice"—£130 (Dunthorne).

Christie's sale on July 13th of pictures and drawings from many sources was exceptionally interesting and varied, and prices were high throughout, 140 lots totalling £38,201.

Sporting pictures and early British portraits formed the two chief features of the sale. The highest price of the afternoon, 4,700 guineas, was paid by Messrs. Ellis and Smith for J. N. Sartorius's portrait of Thomas Oldaker on "Brush," 45 in. by 58 in., signed and dated 1809, and the property of Mrs. Moreton-Macdonald, of Largie Castle, Argyllshire. Among 12 lots, the property of Mr. Robert A. D. Fleming, of Bigadon, Buckfastleigh, were four pictures by G. Morland, "Going to the Meet" and "The Death," a pair, 31 in. by 42 in., signed and dated 1803, which brought 1,150 guineas (Ackerman); "The Turnpike Gate," signed and dated 1793—3,400 guineas (Banks); and "Selling Carrots," signed and dated 1795—1,200 guineas (Sermain); a Canaletto, a view in Venice, with gondolas and numerous figures, 22 in. by 42 in., from the collection of Lord Ashbrook, of Castle Durrrow, Co. Kilkenny—1,750 guineas (Agnew); and Cima da Conegliano, the Madonna holding the Infant Saviour, on panel 31 in. by 24 in.—600 guineas (Lane). Sporting pictures among the anonymous properties included:—John Ferneley, a group of two hunters at grass, with a dog, 43 in. by 63 in., signed and dated Melton Mowbray, 1836—520 guineas (Banks); Ben Marshall, portrait of "Phosphorus," by "Eclipse," standing in a landscape, engraved by J. Scott and W. G. Cooke—310 guineas (Mason); J. N. Sartorius, fox-hunting, "Full Cry" and "The Death," a pair signed and dated 1806—220 guineas (Leggatt); and two pictures, the property of Lord Dartmouth, both dated Melton Mowbray, 1816, by John Ferneley, a saddle-horse in a stable-yard—250 guineas (Robertson), and a hunter in a paddock—80 guineas (Banks).

The most important of the portraits was the fine one by Sir H. Raeburn, of Mrs. Martha Mackenzie, of Seaforth, in white muslin dress with black cloak, which started at 500 guineas, and fell at 2,700 guineas to Messrs. Leggatt. Five family and other portraits, the property of Lady Musgrave, were J. Hoppner, portrait of Sir John Chardin Musgrave, holding a book in his left hand—1,050 guineas (Forbes); another portrait of the same by George Romney, in wine colored coat and vest—800 guineas (Ellis and Smith), this was painted in 1777 for 18 guineas; John Opie, Dorothy Lady Filmer, in white dress with blue bow—125 guineas (Lane); Sir Joshua Reynolds, Sir Philip Musgrave, in claret-colored coat and vest—1,800 guineas (Lane); and G. Romney, Sir Michael Le Fleming, of Rydal Hall—250 guineas (Lane), this was purchased at the Fenton sale in 1880 for 21 guineas. The late Sir Isidore Spielmann's whole-length by Sir William Beechey of the artist's daughter, Miss Harriet Beechey (afterwards Mrs. Riley), exhibited at the Royal Academy of 1818, fell at 1,700 guineas (Mason). Other English portraits were:—J. Russell, Admiral Richard Willis, pastel, signed and dated 1791—190 guineas (Leggatt); two Sir Joshua Reynolds, Master Joseph Henry, aged ten, in yellow dress—150 guineas (Willis); and Mr. Sedgwick, solicitor and clerk of the Reports to the Commissioners of Trade—550 guineas (Goldman), this was bought at Christie's in 1901 for 20 guineas.

Thirty-eight pictures, the property of Lord Northesk, Ethie Castle, Arbroath, included:—Bronzino, portrait of a lady (Continued on page 5)

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LONDON SALES FOR JUNE AND JULY

(Continued from page 4)

in embroidered black dress—850 guineas (Lane); M. Gérard, "The Confirmation"—280 guineas (W. Sabin); Matteo di Giovanni, a pair of cassone fronts, with the story of St. Ursula—620 guineas (Hallyn); and Rembrandt, a girl playing a tambourine—310 guineas (Savile Gallery). Two pictures from the collection of Mr. F. Locker-Lampson were:—N. Pocock, "The Victory of Quiberon"—320 guineas (Allan); and D. Sevrès, "La Telemaque boarded and taken off Alicant by H.M.S. Experiment, 1757," signed and dated 1769—210 guineas (Ellis and Smith). The most noteworthy of seven pictures sent by Captain G. Pitt-Rivers, of the Manor House, Hinton St. Mary, was Lucas Cranach, "The Woman taken in Adultery," on panel, 31 in. by 46 in., which sold for 1,700 guineas (Savile Gallery); this was bought at the John Bell sale in 1881 for 50 guineas. Baron Sempill's Perugino, "Christ on the Mount of Olives," on panel, 11½ in. by 8½ in., brought 1,000 guineas (Buttery).

In their large room Sotheby's sale of pictures from many sources totalled £11,847. The surprise of the sale was Mr. H. Clinton Baker's little Frans Hals picture of the head of a boy with bushy hair, on panel 10¼ in., which, starting at £20, fell to Messrs. Agnew at £3,500, with the Savile Gallery as the underbidders. Among the other lots were:—Dutch school, interior with a lady at her toilet, with negro boy attendant, 21 in. by 19 in.—£430 (Savile Gallery); P. P. Rubens, portrait of a gentleman—£490 (Alexander); Sir J. Reynolds, portrait of Admiral Sir Edward Hughes—£390; Ingres, portrait of a lady in white dress—£620 (both bought by Colnaghi and Co.); Sir A. Vandyck, portrait of a man—£430 (F. Sabin); Baptiste, flower piece—£415 (de Casseras); and English school, village scene with figures—£680 (Guerault).

The remaining works of the late Mr. Charles Sims, R.A., formed the greater part of Messrs. Christie's sale on July 20th and showed a total of £4,024. The sketches, drawings, and finished pictures have been on view during the week and have formed "picture puzzles" of an unusual type. The group of Sarah and Diana, daughters of Mr. Winston Churchill, exhibited at Wembley, 1925, was withdrawn from the sale. The sketch for the group of Lady Astor and Lord Balfour, for the picture "Presentation of Lady Astor," 28 in. by 14 in., was bought by Messrs. Leggatt for 85 guineas. The Carroll Galleries and the Savile Galleries made a number of purchases.

In one or two cases at least the prices fixed by the artist at the public exhibitions were exceeded at the sale. The highest of all, 320 guineas, was paid by Mr. D. C. Thomson for a sketch for "Some One Passes," 27 in. by 35 in. A few of the others were:—A study for "Ecstasy," No. 1—120 guineas (Savile Galleries); a sketch for mystic subject, No. 2—60 guineas (Moffat); a sketch for "Ecstasy," No. 2—90 guineas; a sketch for "My Pain beneath your sheltering Hand"—210 guineas (both bought by the Savile Galleries);

a sunset sketch of Romney Marsh—95 guineas (D. C. Thomson); and a sketch for mystic subject, No. 14—90 guineas (Nightingale).

Mr. Justice Richard Feetham's drawings included one by P. de Wint, a village on the Thames with barges and horses—370 guineas (Leggatt); in another property were two drawings by Birket Foster, the Weald of Surrey—360 guineas; and "The Pet Rabbit"—100 guineas (both bought by Mr. Sampson). From other sources were:—J. Cozens, view near Sallenche, in the Savoy, 1778—125 guineas (Pulser), and the following pictures:—Jules Dupré, "A Stiff Breeze"—115 guineas (Pinson); and E. Boudin, Trouville, 1889, 145 guineas (Cooling). The day's total amounted to £6,748.

Old pictures from various sources, including four unrecorded Raeburn portraits, brought the extremely high total of £40,745 at Christie's on July 27th to which the Raeburns contributed £18,375.

The Raeburns formed the outstanding feature of the sale. They hung unexhibited and unrecorded in the family residence at Mount Annan, Dumfriesshire, which had been let furnished for many years. About 1914-15 the house was vacated and remained unlet until it was taken by a tenant who moved in with his own furniture, that of the owner, with the four Raeburns, being removed south to a house in Kent, and more recently to a house in Putney. Some two years ago there was a big fire at Mount Annan, in which the tenant's furniture was destroyed. Thus, by a curious accident these four portraits were preserved to form the sensation of the penultimate picture sale at Christie's of the 1927-28 season. Until the sale these portraits formed part of the estate of a boy in Canada, the great-grandson of Lieutenant-General Alexander Dirom, whose portrait was the first to be placed on the easel. It had been roughly estimated that the four portraits would bring about £10,000, but that estimate was nearly doubled. They were all purchased by Messrs. Knoedler and Co., of Bond-street, the principal underbidders being Mr. D. Croal Thomson, Mr. T. Connell, and Mr. Gerald Agnew. The pictures are all about 30 in. by 25 in., and for each the artist would have received a fee of about 30 guineas. Each of the three men is in a scarlet military coat. For that of Lieutenant-General Alexander Dirom (1757-1830) bidding started at 500 guineas and stopped at 3,700 guineas. For the portrait of his wife, Magdalen Pasley, a noted beauty in her day, and first cousin of Mrs. Scott-Moncrieff, whose portrait by Raeburn is in the National Gallery, Edinburgh, the first

offer of 1,000 guineas rapidly ran to 6,000 guineas. The portrait of their elder son, Colonel Pasley John Dirom (1794-1857) began at 2,000 guineas and reached 5,800 guineas; and that of the second son, Lieutenant-Colonel Alexander Dirom (1800-1837) realized 2,000 guineas.

Another interesting feature of the sale consisted of 38 lots of family portraits and other pictures, the property of the late Mr. J. Carpenter Garnier, of Rookesbury Park, Wickham, Hants, and were now sold by order of the trustees with the consent of the Court. Among these were:—Sir William Beechey, Lady Harriet Garnier, wife of the Rev. W. Garnier, in white muslin dress, which fetched 460 guineas (Savile Gallery); a Canaletto, the Grand Canal, Venice, with gondolas and figures—210 guineas (Agnew); T. Gainsborough, portrait of George Garnier, in blue coat and red vest, a spaniel by his side—850 guineas (Colnaghi); J. Hoppner, portrait of William Wilberforce—110 guineas (Vicars); Fragonard, a girl with two youths in a garden; 520 guineas (W. Sabin); T. Hudson, portrait of David Garrick, holding a book, engraved by T. Watson—260 guineas (Vicars); Isaac van Ostade, a peasant family outside a cottage door—200 guineas (Guerault); W. Owen, portrait of the Rev. W. Garnier, Prebendary of Winchester—500 guineas (Mrs. Garnier); D. Teniers, interior with an old man caressing a young woman—190 guineas (Dowes); W. van de Velde, men-o'-war and small craft becalmed—210 guineas (Leggatt); a pair by F. Zuccarelli, views on the Tiber near Rome with figures and animals—560 guineas (Leggatt); and another pair by the same, hilly landscapes, with buildings, horsemen and figures—320 guineas (Ellis and Smith).

Among the different anonymous properties there were two four-figure lots, a François Clouet portrait of a lady of the Hapsburg family in black dress with brown cloak and white head-dress, on panel, 14 in. by 11 in., which fetched 2,600 guineas (Savile Gallery); and another small picture on panel, Lucas Cranach, Saint Christopher, 15½ in. by 10½ in.—1,550 guineas (Martin). Taken in the order of sale, there were also:—Del Piombo, portrait of a gentleman in black dress and cap, on panel, 18 in. by 16 in.—650 guineas (Smith); Allan Ramsay, portrait of Lady Archibald Hamilton in white dress—155 guineas (Mrs. J. Kemp); J. Opie, portrait of Master William Cerjat, of Livermere Park, Ipswich, in blue coat—210 guineas (Vicars); J. Ochtervelt, the artist in his studio painting the portrait of a lady—260 guineas (Dowes); A. van Ostade, interior of a barn, with peasant

(Continued on page 6)

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LONDON SALES FOR JUNE AND JULY

(Continued from page 5)

and his wife preparing a carcass, signed and dated 1636—260 guineas (Storey); Sir J. Reynolds, portrait of an officer in scarlet military coat—850 guineas (Scott); Sir W. Beechey, portrait of a lady in white muslin dress—250 guineas (Vicars); J. Richards, view of St. Paul's, Covent Garden, with figures, signed and dated 1792—250 guineas (Leggatt); A. Labille-Guiard, portrait of the Dauphin of France, playing a drum—290 guineas (Scott); Early Flemish school, a triptych with the Madonna and Child in the centre, a donor and his wife on the wings—900 guineas (Smith); R. Wilson, view over a river, with two woodmen in the foreground—290 guineas (Spink); J. Hoppner, portrait of a gentleman—360 guineas (Cromwell); M. Hobbema, a woody river scene with an angler, signed—500 guineas (Carper); Catherine Read, a group of the three young children of Samuel Marsh, M.P., for Chippenham in 1774—500 guineas (Tooth and Sons); and A. Dürer, the Madonna, seated under a tree in a landscape, holding the Infant Saviour, on panel, 17 in. by 11½ in.—420 guineas (Dowes).

Ancient and modern pictures, drawings and engravings were sold at Christie's on July 30th for a total of £4,937. High prices included:—a drawing, "Tintern Abbey, with a Shepherd and Dog" by T. Girtin, £231; a painting by W. Joy, showing H.M.S. *Phoenix*, *Roebuck* and *The Tartar* going up the Hudson River and passing Fort Washington to prevent the Americans from throwing supplies into the Fort by water, October 9, 1776, £567; "The Adoration of the Shepherds," by Rubens, £210.

Furniture, Textiles, Armor, Silver

Early English needlework and rare Persian rugs formed the outstanding features at Sotheby's sale on June 15th, a total of £21,000 being realized. Lord Abingdon's property included a set of four James I. needlework panels, 20½ in. by 35 in. Each contained four scenes, and were all drawn from the first 28 chapters of Genesis, outlined in red and blue silk on linen, and heightened with metal thread. These went to Messrs. Durlacher, at £1,020.

Several important textiles, "the property of a gentleman," included a needlework hanging, in silk and wool, worked with the story of Esther and Ahasuerus, with large figures of the Virtues, at the corners, 13 ft. 9 in. by 7 ft. 4 in., XVIIIth

century—£900 (L. Harris); a panel of Beauvais tapestry of brilliant coloring and fine condition, with the story of Boreas and Orithyia, the scene set in the gardens of a palace, 13 ft. 9 in. by 11 ft. 6 in.—£860 (Benjamin); and a Gobelin tapestry of Earth, one of the series after Le Brun, woven with figures of Ceres and Flora, in a landscape with various animals, about 20 ft. by 11 ft.—£680 (Semail). Among the furniture was a set of six George I chairs in walnut, comprising four small, and a pair of large easy chairs, with finely carved and pierced backs and legs terminating in scroll-shaped feet, fell at £2,000 to Mr. M. Harris, who also secured a set of six Chippendale mahogany chairs, the square-shaped backs carved in the French manner on square legs, and block feet—£340.

Christie's sale on June 19th of decorative furniture and works of art, the property of a gentleman, produced a total of £3,385. The highest price, 220 guineas (Kolin), was paid for a pair of cut-glass chandeliers, shaped as vases, surmounted by a crown. Another smaller pair were sold for 155 guineas (Speelman); a pair of oak seats, with high backs, elaborately carved a coat-of-arms and Gothic ornaments, and carved canopies, for 125 guineas (Amor); and three pairs of curtains, of crimson velvet, with woolwork borders, 14 ft. 9 in. long by 5 ft. 7 in. wide for 90 guineas (Amor).

Arms and armour, the property of the late Sir J. C. Robinson, Lord Glenarthur, and Lord Orford, fetched £3,895 at Christie's on June 20th. The highest price, 780 guineas, was paid by Messrs. Duveen Brothers, for a fine horse chanfron of embossed iron, from Lord Orford's collection. The decoration takes the term of a cartouche design with mascarons and terminal figures, the central panel bearing a winged figure of Victory, grasping two swords, with gilt ground, probably French, late XVIIth century, similar to the unfinished suit in the Louvre made for Henri II.

Decorative furniture and porcelain at Christie's on June 22nd, from various sources, totalled £5,456. The highest price, 350 guineas, was paid by Mr. Hyam for a Queen Anne walnut cabinet, with mirror-panelled doors, engraved in the Chinese taste, and with sloping centre forming secretary, 41 in. wide. A Chippendale mahogany card table, with shaped top mounted with a panel of contemporary needlework on cabriole legs and club feet, 31 in. wide, went to the same buyer at 240 guineas. A pair of Sheraton satin-wood semi-circular card tables, painted with festoons of flowers, and banded with rosewood brought 145

guineas (Stoner); and a Chinese powder-blue dish, enamelled with river scenes and flowers, in *famille-verte*, in circular and fan-shaped panels, Kang-He—275 guineas (F. Partridge).

Old English silver plate, the property of the late Mr. Algernon Mills and from other sources, was sold at Christie's on June 28th. The most important lot was an Elizabethan silver-gilt saltcellar, dated 1589, sold by order of the trustees of the late Lord Dunraven, and forming part of the Dunraven heirlooms. The saltcellar is of rectangular form, entirely embossed and chased with lions' masks, fruit, and strapwork on a matted ground. The convex base has a ball-and-claw foot at each corner. The cellar is 12 in. high and weighs nearly 23 oz. It fell to Mr. S. J. Phillips at 1,950 guineas.

Eight lots, the property of a gentleman, included some choice pieces. A William III tankard and cover with reeded borders, engraved with a coat-of-arms, by A. Roode, 1698, 29 oz. 14 dwt., was sold at 205s. per oz.—£304 8s. 6d.; a Charles II tankard and cover, engraved in the Chinese taste, 1682, 26¼ oz., at 265s.—£347 16s. 3d.; a Charles II porringer and cover, with S-shaped handles, engraved with Chinese figures, 6 in. diam., 1684, 19 oz. 16 dwt., at 360s.—£356 8s. (these three lots were purchased by Messrs. Mallett, of Bond-street); a William III two-handled cup and cover, engraved with a coat-of-arms, and the date 1695, 8½ in. high, 28 oz. 17 dwt., at 280s.—£403 18s. (Crichton); a Queen Anne porringer and cover, embossed with a shield, 7½ in. high, 1703, over 21 oz., at 140s.—£148 8s. (Malaart); another 6¼ in. high, Newcastle, circa 1700, nearly 16 oz., at 95s.—£75 13s. 3d. (Freeman); and a Queen Anne monteith, with removable rim and scalloped outline and a coat-of-arms, 11½ in. diam., 1709, 58 oz., at 120s.—£348 (Willson).

Sotheby's sale on June 28th of old English silver, the property of Lady Isobel Browne (formerly in the collection of the third Marquess of Sligo) and from various sources, produced a total of £6,046. The most noteworthy item was a very rare George II inkstand, the tray of plain oblong shape with moulded feet at each corner, with reeded borders and small vase-shaped handle, fitted with circular inkpot and pouncepot, London, 1727. Weighing nearly 20 oz., and sold at 260s. per ounce, it fetched £258 19s. (P. Webster). A pair of George II double sauce-boats, with wavy moulded rims and scroll handles, by Edward Feline, London, 1733, 30 oz. 18 dwt., at 180s. per oz., fetched £278 2s. (Schwersee); a set of Queen Anne casters, with plain paluster-shaped bodies, engraved with a coat-of-arms, London, 1711, by Simon Pantin, 27 oz., 2 dwt., at 126s.—£170 14s. 7d. (Jameson); and a Queen Anne strainer, pierced with formal foliage designs, London, circa 1706, 3 oz. 1 dwt., at 105s. per oz.—£16 3s. (Evans).

The most notable feature in Christie's sale of decorative furniture on June 28th was a Chippendale mahogany winged bookcase, with glazed doors above, a writing slide in the centre, and cupboard below, the pediment and base carved with foliage, etc.; 8 ft. wide, which realized 780 guineas (Cameron). A Queen Anne walnut cabinet, with a cupboard above mounted with a mirror

(Continued on page 7)



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LONDON SALES FOR JUNE AND JULY

(Continued from page 6)

panel, the sloping centre enclosing secretary, fetched 500 guineas (Evan Thomas); a set of six Queen Anne walnut chairs with pierced vase-shaped splats on carved cabriole legs—560 guineas (Angel of Bath); as Queen Anne cabinet, with folding glazed doors above and secretary—420 guineas (Connell); and a William and Mary walnut cabinet, with folding doors enclosing small drawers—220 guineas (Hutchinson). The total for the sale amounted to about £8,000.

Sotheby's sale of porcelain, pottery, and old English furniture, on June 29th, included the property of the Earl of Abingdon, the late Sir George Holford, Sir H. Farnham Burke, Garter King-at-Arms; and from various sources. The total amounted to £6,574. A rare *famille noire* wine ewer, decorated with flowers and animals, supported by a kylin, glazed in green, and a smaller kylin at his feet, on oblong base with yellow ground slightly imperfect, K'ang-hsi, sold for £375 (Jaekne); a Crown Derby dessert service, painted with named English or Welsh views, consisting of 40 pieces—£235 (J. R. Thomas); a Flemish XVIIth-century tapestry panel, with a view of the ruins and wooded grounds of a classical palace, with cattle and figures in the foreground, 14 ft. 3 in. by 8 ft. 6 in.—£305; another, depicting a nearly life-size figure of a lady beneath a tree with her attendants, a man in Roman armour, and other figures, 10 ft. 6 in. by 8 ft. 4 in.—£250 (both were bought by Messrs. Barnett Brothers, and were the property of Sir H. Farnham Burke). A set of 12 Hepplewhite mahogany chairs, the square backs with five vertical fluted columns, carved with bay leaves—£200 (Maugham); a pair of Queen Anne stools with shaped friezes, on carved cabriole legs, 22 in. wide—£148 (Pears); and a pair of Chippendale mahogany chairs, the shaped square backs carved with ribbons and scrolls, on square legs and fretwork stretchers—£210 (Mallett).

Two very important XVIIIth century dinner services in silver were included in the sale at Christie's on July 3rd, when a total of £17,827 was realized. The sale comprised old English silver plate, the property of Captain G. Pitt Rivers, of The Manor House, Hinton St. Mary, Dorset, and chiefly inherited from his ancestor, Lord Rivers of Rushmore, and other properties.

The Pitt Rivers service, 94 articles, nearly all made by Frederick Kandler, and ranging in date from 1752 to 1770, and weighing 2,255 oz., sold at 33s. per oz., the total being £3,720 15s., and the buyer Messrs. Holmes. In the same property a pair of oval soup-tureens and covers, by F. Kandler, circa 1750, 230 oz. 12 dwt., sold at 20s.—£230 12s. (S. J. Phillips); four oblong entrée dishes

and covers, 1811, 237½ oz., at 20s.—£237 10s. (Blaine); an Elizabethan chalice, engraved with foliage and strap-work, 6¼ in. high, 1576, 7 oz. 19 dwt., at 390s.—£151 1s. (Victor); and a pair of Charles II silver-gilt cups, chased with masks, grapes, etc., 12½ in. high, 1669, 77 oz. 4 dwt., at 245s.—£945 14s. (Crichton).

The name of the vendor of the second dinner service was not given; it consisted of 89 articles, mostly made by James Shrudder during the third quarter of the XVIIIth century, and weighing 2,017 oz.; sold at 37s. 6d. per ounce, the total worked out at £3,781 17s. 6d. (Crichton). Other articles included a Queen Anne chocolate pot, by Pierre Platel, 1705—22 oz. 12 dwt., 450s.—£508 10s. (S. J. Phillips); a Charles II plain wine cup, 4¼ in. high, 1684, 6 oz. 9 dwt., at 500s.—£161 5s. (Crichton); a Charles II plain tankard, 1671, 22 oz. 1 dwt., at 165s.—£181 18s. (Mallett); a Charles II porringer, cover and tazza, 1661, 44 oz., at 135s.—£297 (Miller); a tea-kettle engraved with medallion heads, by P. Lamerie, 1732, 60 oz. at 50s.—£151 17s. 6d. (Mander); a circular stand by the same, 1734, 20 oz. at 250s.—£284 7s. 6d. (Crichton); a set of four table candlesticks, by P. Lamerie, 1728, 54 oz. 14 dwt. at 125s.—£431 17s. 6d. (Lepper); another set of four by A. Nelme, 1717, 56¼ oz. at 125s.—£351 11s. 3d. (Schwager); and an Irish plain two-handled cup, with harp handles and coat-of-arms, by J. Hamilton, Dublin, 1708, 33 oz. 18 dwt., at 330s.—£120 9s. (Garrard).

Old French furniture and carvings in ivory, the property of Mr. Walter Burns, similar property from various sources, and what is known as "The Emperor's Carpet," in all 161 lots, brought £49,360 17s. at Christie's on July 5th, the sale occupying four hours.

Everything else in the sale was dominated by the Emperor's carpet, made in the Persian Court factory of the Safavid dynasty, probably in the time of the Shah Tahmasp, 1524-76, tradi-

tionally said to have been a present for Peter the Great of Russia to Leopold I of Austria, about 1698; it remained in the possession of the Hapsburg family until the Austrian Revolution, when, with other art treasures, it passed to the Austrian State Museum, Vienna, where it remained until 1925, and then, with the consent of the Reparations Committee, it was purchased by the present vendors, Messrs. Behar, and Messrs. Heymann and Alexander (Yarns, Bradford, Limited). It was now sold by order of the liquidator of Messrs. Heymann and Alexander, to close the joint account. The bidding started at 5,000 guineas, and in thousands and two thousands reached 22,000 guineas, the International Art Galleries being the purchasers, with an American, whose name was not disclosed, as the underbidder. The price is believed to be an auction record for a carpet, and outdistanced the £21,900 paid for an Ispahan carpet at the Gary sale in New York a few weeks ago.

The Emperor's carpet was followed by various other textiles. Two Chinese rugs, the property of the late Lord Cunliffe, woven with formal flowers and leafage, in 11 panels, on a ground of gold and silver thread, about 18 ft. by 4 ft., sold for 1,350 guineas and 700 guineas (Kindermann). A set of seven panels of needlework hangings, worked with landscapes and ruins, worked by Mrs. Ann Yorke, of Beverley, daughter of Lord D'Arcy, of Navan, one panel dated 1747, the property of Lady Curzon-Hope, of Crakehall, Bedale, fetched 460 guineas (Arditti); a panel of Aubusson tapestry, with verdure and a pagoda, 7 ft. by 11 ft., early XVIIIth century—200 guineas (Mrs. Peto); a panel of Brussels tapestry with extensive landscapes and peasants, 11 ft. by 17½ ft., early XVIIIth century, signed V. Leynieres—720 guineas (M. Harris); and a panel of Flemish tapestry, 8 ft. by 11 ft.—380 guineas (Benjamin). Eight lots, the property of Mr. Walter

(Continued on page 8)

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LONDON SALES FOR JUNE AND JULY

(Continued from page 7)

Burns, included an ivory plaque carved with the Virgin and Child, 6¼ in. high, 4 in. wide, Rhénish XIth century, which sold for 1,400 guineas (Drey); an ivory plaque, the centre of a triptych, with the Virgin and Saint John, etc., 7¼ in. by 4¼ in., Byzantine XIth-XIIth century—2,150 guineas (Bacri); an ivory group of the Virgin and Child, 9 in. high, French XIVth century—880 guineas (Brimo); a Louis XVI oblong parquerie table, with ormolu mounts, 18½ in. wide—800 guineas (Smith); a Louis XVI marquerie secrétaire, inlaid with scenes in the gardens of a château in various woods, 50 in. wide—1,450 guineas (Mallett); and a Régence clock by F. Berthoud, in tall kingwood case, 7 ft. high—520 guineas (Tatham). A Suite of Louis XV furniture, the property of Lord Furness, with walnut frame works carved with flower sprays and foliage, covered with needlework, comprising a settee and six fauteuils—950 guineas (Ben Simon). Lady Harrington's Chippendale mahogany side-table, 6 ft. wide, brought 450 guineas; and the same owner's Chippendale winged bookcase, 112 in. by 110 in.—700 guineas (both bought by Messrs. Mallett); and two lots, the property of Mrs. F. Hopkins, of Grafton Underwood Rectory, were six Chippendale mahogany chairs with interlaced back—660 guineas (Gregory); and a Chippendale armchair—360 guineas (J. A. Lewis). In another property, a green jade vase and cover, carved with branches and birds in relief, 9 in. high, brought 340 guineas (Blairman).

Of the sales at Sotheby's on July 5th, the most important was that comprising the Dillwyn Parrish collection of Greek and Egyptian antiquities, rare carpets and rugs, the property of the Misses Parrish, 37, Upper Grosvenor-street, W.

The total for the 113 lots was £7,330. The sale opened with Greek pottery, of Corinthian work of the VIIth-VIth century B.C., and Attic work, chiefly of 500 B.C., the most noteworthy item being an unusual red-figured cup, 12½ in. across, with youths hunting the fawn, a hound and a hawk attacking, athletes, musicians, etc., Attic work of about 520 B.C., sold for £730 (Burney); another red-figured cup, measuring 8¼ in. across, with offset lip intact, having inside a seated Satyr with his hand raised towards a cantharos in front of him; Attic work of about 480 B.C., which went to the Boston Museum (U.S.A.) for £260; and a set of four Egyptian canopic vases, 15 in. high, in aragonite, XXI dynasty, from Deir-el-Barhari—£460 (Seymour).

The textiles included a Persian carpet, woven in brilliant colors with a blue floral medallion on crimson ground, and with sprays of flowers and strap work, about 8 ft. by 5 ft., XVIth century—£780 (Maunsey); a fine Ghiordes prayer rug, with ivory field, with blue floral panel and floral border, XVIIIth century, 63 in. by 51 in.—£250 (Liberty); and a panel of Brussels tapestry, woven with a scene of Diana carrying off the infant Cupid from his sleeping mother, in landscape, 14 ft. by 9 ft., XVIIth century—£470.

The sale at Sotheby's on July 12th of the magnificent XVIth-century stained glass windows from the chapel at Ashridge, Herts, was a very brief affair, lasting only a few minutes. From an opening bid of £2,000 it rapidly reached, in advances of five hundreds and a thousand, to £27,000, at which Messrs. Gooden and Fox were declared the purchasers, the Fine Art Society, the Savile Gallery, and Mr. Duveen being the chief underbidders.

The stained glass comes from the chapel at Ashridge Park, Great Berkhamstead, where it completely filled 11 windows; it was placed in the chapel at the time of its erection some hundred

years ago, and then came from the Abbey Church of Steinfeld, in the Eiffel district of Germany; the earliest date on any piece of the glass being 1506 and the latest 1572. An elaborately descriptive catalogue, with several plates, one in colors, was issued, and the glass admirably arranged in a specially lit room at the auctioneers' rooms, attracting visitors from all parts of the Continent and the United States. As to the destination of the windows, all that can now be said is that the purchaser is an English private gentleman, who does not wish his name revealed, and that they will remain in this country.

Christie's sale of decorative furniture on July 12th, the property of the late Lady Trevelyan, of Welcombe, Stratford-on-Avon, and from other sources, totalled £5,664. Considerable interest was centred upon two items reputed to have belonged to Dr. Johnson, which were included among anonymous properties—a Queen Anne walnut armchair of X shape, with scroll-shaped legs, the seat and "spoon" back covered in brown leather, which fetched 560 guineas (Smith); and a Chippendale mahogany wardrobe, with latticework cornice and three drawers below, which realized 20 guineas (Cooper). The highest price of the afternoon—700 guineas—was paid by Messrs. Mallett for a Queen Anne "triple back" walnut settee, carved with eagle's head and shell ornament. A pair of Queen Anne walnut armchairs, with spoon-shaped backs and scroll arms, inlaid with marquerie, formerly the property of Lord Edward Bentinck (1744-1819), sold for 340 guineas (Timms).

The most noteworthy items in the silver sale at Christie's, from various sources, on the same day, included a Commonwealth porringer and cover, 1656, with bands of formal foliage, etc., the handles cast as caryatid figures, and a corded loop handle on the cover, 16 ounces 3 dwt., sold at 540s. per ounce—£476 1s. (Webster); an Elizabethan, 1570, chalice, engraved with a band of foliage and strapwork, egg and tongue border, probably Norwich, weighing 8 ounces 6 dwt., at 230 s. per ounce—£95 9s. (S. H. Harris); and six Sheffield table-candlesticks, embossed with drapery festoons, beaded and foliage borders, 1777, and 1783, £126 (H. Freeman).

Sotheby's sale on July 13th of old English furniture and porcelain, from various sources, produced a total of £4,386. The highest price—£380 (Lemaitre)—was paid for a rare William and Mary walnut bureau of unusually small size, being 2 in. wide. Another example of the same period was a marquerie bureau cabinet, with panels of boxwood, the upper part enclosed by glazed doors, 6 ft. 9 in. high by 3 ft. 7 in. wide—£330 (Mallett). Among the porcelain was a fine pair of cisterns, *famille rose*, square shaped, tapering towards the bases, the panels painted with figures in garden scenes, etc., on blue ground, Chien-lung, 22 in. high, the property of Mrs. H. Clinton Baker, of Bayfordbury, Herts—£330 (Fairfax).

Sotheby's sale of needlework and textiles recently included a Georgian needlework carpet, *gros point*, in wool worked with a medallion centre and flowers in colors, initialed, and dated "E. M." 1743, 9 ft. by 8 ft., which sold for £720 (Ellis and Smith). Other items included a 17th century *petit point* panel worked with the story of Susanna and the Elders, in a landscape—£160 (Osborne); and a suite of furniture of Early Georgian design in gilt and gesso, consisting of six chairs, two settees, and a pair of stools, upholstered in floral tapestry—£198 (Turner). The total for the sale amounted to £3,376.

Books

A portion of the late Mr. C. K. Shorter's extensive library was sold at Sotheby's on June 18th, a total of £2,338 being realized. Books by the Brontës and George Meredith formed the chief features of the sale. Very many were presentation copies, and it is estimated that the sale brought as many pounds as

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(Continued from page 8)

Mr. Shorter had spent shillings on the books.

The extensive series of Meredith first editions, etc., included the first edition of the "Poems," 1851, with the autograph signature of the author on the title, which brought £134; the MS. of Meredith's "Introduction" to the collected poems of Dora Sigerson Shorter, 1907, seven leaves together with an autograph letter, £40 (both bought by Mr. Spencer); "Modern Love," 1862, inscribed on the title "Clement K. Shorter, George Meredith," £43 (Quaritch); presentation copies of the 1892 reprint, inscribed by the author, £26 (Spencer); and "The Amazing Marriage," 1895, first edition, also inscribed, £40 (Spencer); and two of the privately printed "letters from George Meredith to Edward Clodd and Clement K. Shorter," 1913, one with four holograph originals of the letters, £36 (Spurr); and the other with three of the originals, £23 (Spencer).

Among the works of the Brontës were the holograph manuscripts of Charlotte Brontë's "The Violets," a Poem with several smaller pieces. By the Marquess of Douro, 1830, six leaves in a minute hand—£250; "A Translation into English Verse" of the first Book of Voltaire's "Henriade," 1830, six leaves—£220; and "Lettre d'un pauvre Peintre à un Grand Seigneur," 1843, six leaves—£120 (all purchased by Mr. Spencer). C. Brontë, "Jane Eyre," 1848, second edition—£28 (B. F. Stevens); and Emily and Anne Brontë's "Wuthering Heights and Agnes Grey," 1847—£26 (Spencer). The sale also included an autograph album containing contributions in prose and verse written for Mrs. Clement Shorter, including eight lines of verse by Meredith, signed and dated March 5, 1901—£190 (Spencer); Sir Thomas Browne, "A Letter to a Friend," 1690, first edition—£56 (Beaumont); Sir Arthur Conan Doyle, "A Petition to the Prime Minister on behalf of Roger Casement," two leaves, one of 12 copies privately printed in this form, with about 100 letters written by well-known authors, etc., 1916—£80 (Halliday); George Gissing, "Letters to an Editor," one of 25 copies privately printed by C. K. Shorter, with six holograph originals of the letters inserted—£82 (Spurr); R. Kipling, "Tales of the Trade," 1916, one of 25 copies privately printed—£58 (B. F. Stevens); and G. B. Shaw, "Fanny's First Play," 1912, with six or seven marginal comments in pencil by the author—£42 (King).

Two extensive collections of David Garrick manuscripts, autograph letters, and relics came up for sale at Sotheby's on June 19th, and, with about 80 lots from Lord Abingdon's library at Wytcham Abbey, produced £7,828.

No collection of Garrick items comparable with either of those sold at this time has come into the market for many years. Garrick letters and manuscripts have always had a considerable market value, and the prices paid, even for printed items only remotely connected with the great actor, were far beyond average estimates. It is certain that many of the lots in the sale will go to the United States, where relics of Garrick are almost as keenly collected as those of Dr. Johnson and James Boswell.

The more important and extensive of the two collections was that of Mrs. M. A. Carew, of Combe Hill, Lustleigh, Devon, arranged in 140 lots. The first of these consisted of autograph verses, prologues and epilogues, comprising 130 pages in David Garrick's handwriting, all neatly inlaid in a royal quarto volume. For this bidding started at £100, and at £1,560 it fell to Messrs. Maggs, with Mr. Edwards as the underbidder.

David Garrick's "Autograph Journal" of his European tour, September 15, 1763, to April 27, 1765, 17 pages, with the MSS. of an "address" given at Stratford at the Shakespeare Jubilee, 1769, 14 pages, and of "Taste," a poem, 12 pages, inlaid, in a quarto volume, fetched £600 (Beaumont); a Common Place Book, with autograph verses, etc., 36 pages—£330 (Maggs); the MS. of a sonnet, "The Chatsworth Sportsmen," one page, dated September 6, 1776—£60 (Harris); and autograph verses "upon some late criticisms against Shakespeare," one page—£145 (Maggs). A large number of other scraps of verse, mostly on one or two pages, were sold for prices up to £90 each.

The most imposing of the "relics" was a suit in chestnut colored velvet of the coat, vest, and breeches worn by David Garrick for the painting of his portrait, and this fell to Mr. Sawyer at £30. A gold snuff-box, said to have been presented to Garrick by the King of Denmark, oval, 3½ in. by 1½ in. deep, with diamond thumb piece, enameled in blue, and still containing some snuff, went to Messrs. Robson at £110; and a pair of George II. silver sauce ladles, with Garrick's crest, fetched £25 (Spencer).

The other Garrick collection was the property of Mr. G. E. Solly, of Bells House, Wimborne, a direct descendant of the Rev. Thomas Rackett, F.R.S., the intimate friend of Garrick and the executor of Mrs. Garrick. All these papers appear to be unrecorded, and have never been out of the hands of the family. The most important in these 20 lots was an autograph MS. note-book, 27 leaves, consisting of a quantity of poetry, stage-manager's notes, and other memoranda in Garrick's autograph, and this fetched £265 (Michelmores).

Other lots included an autograph memorandum by Garrick, one page folio, dated March 17, 1773, concerning Sheridan's marriage with Miss Linley—£40 (Tregaskis); an autograph letter from Garrick to Thomas Rackett, December 2, 1775, thanking him for a Christmas present of a brawn's head—£68 (Beaumont); Thomas Chippendale's account for furniture supplied to Garrick, 1770—£27 (Maggs); and the autographs of various poetical epigrams, one "upon Miss Arab More desiring my handwriting for a book"—£40 (Benn); a poem of two verses "To Lady Glyn upon her laughing at King Lear"—£78 (Maggs); another referring to a set of puppets belonging to Kitty Clive—£80 (Quaritch); a prologue in verse "for Mr. Hickin at Bristol, who plays the part of Pierre for his first appearance"—£67 (Maggs); two autograph MSS., one the draft and the other the finished MS. of "Cupid and Damon," 10 pages in Garrick's hand—£152 (Edwards); and a note-book, of 30 pages, with copies of poems and letters addressed to various persons and composed by Garrick—£76 (Maggs).

The selection from Lord Abingdon's library contributed £1,206 to the day's total, and included a fine and unpressed copy of the Fourth Folio Shakespeare, 1685—£640 (Myers). R. Ackermann's

Histories of Oxford, Cambridge, Winchester, etc., 1814-16, five volumes, with colored plates, fetched £143.

High prices prevailed at Sotheby's on June 20th, when a variety of books and manuscripts, from various sources, fetched £16,386. More than one-half of this was produced by an unrecorded copy, "the property of a nobleman," of the First Folio Shakespeare, 1623, wanting the leaf of verses by Ben Jonson and four leaves in the body of the book, but otherwise a sound and clean copy, with the name of a former owner, "Robert Wynne, Bodescallan," written on the title in a 17th century hand. Bidding began at £1,000, jumped to £3,000, and at £8,500 the lot fell to Mr. Dring, of Quatrich's, with Mr. Gabriel Wells, of New York, as the underbidder.

There were other lots of Shakespearean interest. A copy of the first issue of the Third Folio, 1663, with many minor defects, fetched £500 (Maggs); a fine copy of the Fourth Folio, 1685, in unpressed and very clean condition—£490 (Quaritch); Mrs. Siddons's set (the vendor being Mrs. E. Siddons Budgen, great-great-granddaughter of the actress) of the Clarendon Press edition of Shakespeare's "Works," 1770-1, in six volumes, with markings and notes by Mrs. Siddons for her Shakespeare "Readings"—£310 (G. Wells).

A three-quarter length portrait of a gentleman in black dress, with white ruff and gold belt, known as "the Ashbourne Portrait of Shakespeare," 47 in. by 37 in., and of which the history does not go back further than 1847, was offered as the property of the late Mr. R. Levine, of Norwich. A first bid of £100 eventually reached £1,000, at which it was knocked down to "Beaumont," a name understood to cover the identity of an American buyer.

The well-known collection of Jacobite relics in the possession of Cluny Macpherson, of Cluny, chief of the Clan Macpherson, and forming materials for a historical outline of the progress of the 1745 Rebellion, from its inception to its end, were arranged in 42 lots, and altogether fetched £850. A number were purchased by Dr. Borenus for the West Highland Museum at Fort William. The more important items included a document signed by Charles Edward, the Young Chevalier, and addressed to Cluny Macpherson, dated Boradale, August 6, 1745, with Royal seal—£110; other documents signed by the Prince, one dated Fairtown, February 3, 1746, addressed to "Our Trusty and well-beloved" Evan Macpherson, written very shortly after the Battle of Falkirk—£58; a note, dated February 29, 1746—£26 (these three were bought by Dr. Borenus); and ten commissions signed "Charles P. R.," all dated September 7, 1745, which varied from £10 to £20 each.

In another property a collection of 17 documents relating to the Jacobite Rising, 1715-16, fetched £42 (Major Skeet). An extensive series of over 8,500 papers and letters to Sir Robert Clayton (1629-1707), M.P. for London, Lord Mayor, and Director of the Bank of England, (Continued on page 18)

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President S. W. FRANKEL
Editor DEOCH FULTON

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act of
March 3, 1879.

Published weekly from Oct. 8 to last of June.
Monthly during July, August and September

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Vol. XXVI Aug. 18, 1928 No. 39

THE EXHIBITION AT OLYMPIA

The recent exhibition of antiques and works of art at Olympia, in London, was one of the most successful undertakings, from any point of view, of the art season. Lest there be any misunderstanding it should be said at once that the exhibition had nothing to do with the Olympic games; Olympia is the name of the hall where it was held. As a revelation of the art treasures of England, as a commercial enterprise, as an educational and inspiring spectacle, few public exhibitions can be compared with it. Many of the finest works of art in private possession as well as the best things in the dealers' galleries were on display.

Used as we are in America to the almost impossible task of securing the loan of fine works even for museum exhibitions, the response of the English collectors is amazing. It is quite probable that those who organized the exhibition met with some difficulties but the high quality of the displays, the wide range from which masterpieces were chosen, indicates a generosity on the part of British collectors which is quite rare in this country.

Nor is the spirit of cooperation which was shown among the British dealers quite paralleled here. Perhaps it is because as dealers and collectors we are still a little unused to the possession of fine old things and feel that a certain air of secrecy and mystery, the dusty sweep of a plush curtain, are essential to the proper display of works of art. A truly great thing needs no bush; it is not affected by commerce; it wants no cloak of "exclusiveness." Wherever it is shown it remains splendid.

Someday, perhaps, we shall have a great cooperative display of paintings, furniture and works of art in America. When that day comes it is sincerely to



PORTRAIT OF JAMES HOPE VERE

By RAE BURN

Painted about 1810. On canvas, 93 x 59 inches. Exhibited at Olympia by Thomas Agnew & Sons.



HISPANO—MORESQUE VASE, XIVTH CENTURY WITH ARMS OF THE NAZRITE DYNASTY OF GRANADA.

Shown at the Art Treasures Exhibition by Lionel Harris of the Spanish Art Galleries, London

be hoped that American collectors and dealers will show the generosity and good sense which characterized Olympia.

OBITUARY

FREDERICK S. LAMB

Frederick Stymetz Lamb, who died suddenly at his son's summer camp at Fort Bragg, California, on Monday the 9th of July, was an artist well known in New York, where he was born sixty-five years ago, of an old New York family. Mr. Lamb received his early training at the Art Students League under the late Carrol Beckwith. Later he studied for three years in Paris under M. Boulanger and M. LeFebvre at Juliens'. Upon his return to New York he had his studio in the "old Holbein" in Fifty-fifth Street, where George Innes and J. Scott Hartley, the sculptor, were his neighbors, and where he soon specialized in mural painting, one of his first large canvases being "The Young Shepherd" in Philadelphia.

Later associating with his brother, Charles R. Lamb, in the Lamb Studios, he designed many important windows executed under his supervision in stained glass.

LONDON

By LOUISE GORDON-STABLES

Although the attendances at the Royal Academy have not reached the level of last year, the number of sales has been in excess of those of 1927, the small landscapes and studies of still life having in particular proved successful in attracting purchasers. The majority of the portraits have presumably been commissions, so that one should exclude them in any consideration of percentages of sales, a fact which makes the present achievement all the more noteworthy. The average price paid per picture works out at about £74, a figure which would have been more encouraging had not the sums paid for works by certain prominent Academicians been largely responsible for so good a record. In spite of the saleroom slump in the prices given

FRAGMENT OF XVTH CENTURY TAPESTRY SHOWN AT OLYMPIA BY FERMOYE, LONDON



for Edwardian Academicians' work, buyers do not appear to be deterred from investment in the Georgians.

* * *

The firm of J. Leger and Son, whose galleries at 13 Duke Street, St. James', contain an interesting collection of pictures by the XVIIth century Dutch Masters and the XVIIIth century English masters as well as many fine examples of the German and Italian Schools, opened on the first of August a continental branch at 178 rue Royale, Brussels just opposite Claridge's where it is hoped much success may attend it.

* * *

Sir James Caird's name has just been disclosed as that of the generous donor of the further £25,000 which rendered it possible to secure for the nation the Macpherson Collection of Naval pictures and prints. The entire sum needed has not yet been subscribed, but there is little fear now of the remaining sections of the collection falling into other hands. The Cinque Ports, which naturally figure a great deal among the pictorial records of our naval history, are making an individual effort to raise the rest of the funds. The twelve thousand items which go to form the whole collection have, in order to encourage the individual purchase of small portions, been classified under nine different heads, each separately priced . . . an idea which might well be followed in other similar cases where there may be a difficulty in securing a large amount in one total sum.

* * *

It may not seem at first sight a particularly appropriate choice to elect as Trustee to the National Portrait Gallery a man of letters, rather than an artist, yet there could hardly have been a better selection than that made in favor of Sir Henry Newbolt in place of the late Sir Edmund Gosse. For Sir Henry should in his various capacities be peculiarly fitted to determine the claims of portraits of notabilities to be included in the national galère, since he is not only an essayist and a poet, but also a qualified barrister and a historian. He serves as vice-president to the Navy Records Society and during the Great War was the Navy's Official Historian. So altogether we could hardly have found a more useful man.

* * *

There should have arrived at Ottawa
(Continued on page 17)



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DUVEEN SELLS REMBRANDT

(Continued from page 1)

orative trapping is a fur cloak thrown loosely round the shoulders.

"There is no portrait of the faithful Hendrickje in the National Gallery (although the "Woman Bathing" may very likely be of her), but that wonderful picture in the Dulwich Gallery of the bonny maid at the window is probably Hendrickje at the age of ten. Perhaps the finest portrait of her is that in the Louvre, painted when she would be 26, yet this wonderful portrait, which Lord Melchett has so generously lent, is worthy of one of the greatest masters in the world of art."

BYZANTINE ENAMEL BOUGHT BY BOSTON

BOSTON.—The Museum of Fine Arts has recently announced the acquisition by purchase of an XIth century cloisonné enamel in the form of a medallion portrait of St. Nicholas. It is approximately four inches in diameter and was probably one of several medallions grouped around the central subject of an icon. Formerly in the Botkin Collection, it is thought to have come originally from a Georgian monastery. Georgia, a country annexed to Russia as late as the XIXth century, received Christian instruction as early as the IInd or IIIRD century. In the XIth and

XIIth centuries it was ruled by powerful native kings under whom a high culture flourished.

The Boston enamel is a product of the best period of Byzantine cloisonné enamels and is distinguished by purity of line and opulence of color. The saint represented is the most popular of the Orthodox Greek Church, combining in his person the guardianship of children, sailors, travelers, merchants, of the poor and the serf. He is shown in the attitude of blessing. In commenting on this splendid accession, Charles H. Hawes, Associate Director of the Museum says: "The work has an instant attraction, seizing one before there is time to analyze. Perhaps the contrast of the glow of gold and the rich coloring partly account for this; but it does not stop there, for there is a subtle harmony of color and a facility—witness to a high technical skill—in the way in which the gold stripes forming the design have been handled. It is a welcome and rare addition to a collection which is inadequately represented in the Museum."

MAURICE FROMKES COMES TO AMERICA

After an absence of three years in Spain Maurice Fromkes has returned to New York for a short stay. He will be in America until the autumn and will then go back to Spain. A large exhibition of his recent work will be held at the Milch Galleries next year.

ROSENBAACH BUYS HUGHES MINIATURES

(Continued from page 1)

finement and elegance not possible in oils could be got.

From a historical point of view these early miniatures in oils are of great importance. They are nearly always of celebrated men and women, although in the intervening years the identities of many have been lost. Even the names of some of the artists are not known; and some of those who are known will sound unfamiliar, as, for instance, Mary Byrne, Charles Boit, and Robert Scadden. On the other hand, there are examples by artists whose names are familiar in other walks of art—William Hogarth, Gainsborough, J. Hoppner, and Cornelius Jonson (or "Jannsens"). There are two self-portraits of the author of "Hudibras"—but was Samuel Butler an artist? It is highly probable that many of these miniatures in oils, like those in watercolors, were not done *ad vivum*, but from existing life-size portraits by other artists. Very few men excelled in the two entirely different classes of portrait painting, life-size and miniature. Except as an experiment it is difficult to imagine Gainsborough, for instance, concentrating his talents on a miniature. There are other problems suggested in going through the collection got together with such industry and knowledge by Mr. Talbot Hughes, but of its very historical and artistic interest there can be no two opinions. The exhibition closes this week.

The collection will form one of the features of the new art and book galleries which the Rosenbach Company is opening in the autumn at 15 East 51st Street, New York.

ROMNEY, BOL, FOR TOLEDO MUSEUM

The Toledo Museum of Art has just been presented with two distinguished paintings, the gift of the Museum's President, Mr. Arthur J. Secor. The one is the "Portrait of Lord McLeod," by the English master, George Romney, and the other, "Girl at Window," by the Dutch master, Ferdinand Bol. They will be installed in the large gallery of fine English, French, Dutch and American paintings known as the Arthur J. Secor Collection.

The Museum is exhibiting a number of recently acquired prints in one section of the print gallery. One of the most important is the engraving by Albrecht Dürer, depicting "St. Anthony Reading," dated 1519. This silvery impression with a fine architectural background is very delicately done. Of interest also, is the group of ten etchings, called "Capricci," by Tiepolo. These classical imaginary subjects, having no historical, mythological or religious significance, were first published in 1749.

Theodore Rousseau, one of the Barbizon artists, is represented with an etching of "Vue de Plateau de Belle-croix," depicting a clump of trees and rocks. There is, too, an etching of "La Riviere de Seine et l'Angle du Mail a Paris," formerly in the British Museum, by Reynier Zeeman, the Dutch etcher. He is well known for his marines and Charles Meryon often copied his works. This particular etching was copied by Meryon and the two etchings are being shown together in this exhibit. Claude Lorrain, generally known as a landscape painter, but who took up etching in 1630, etched "The Soleil Couchant," also in this group. "A Draped Figure

Seated" by J. A. Whistler, listed in Kennedy's Catalogue of Lithographs, is the only lithograph in the exhibit.

Herbert Pullinger, the American artist in wood block technique, has presented the Museum with an interesting set of wood blocks including: "The Flat Boat," "The Cider Mill," "The Blacksmith Shop" and "The Overshot Wheel." These prints will be shown during the fall months.

BRITISH ARTISTS AT BOSTON

BOSTON.—A collection of eighty-six paintings by sixty-one contemporary British artists is on view at the Museum of Fine Arts, Boston, until September 16. A wide range of work is represented, much of which commands admiration for technical achievement and for underlying strength of idea. Especially noteworthy are portraits by A. K. Browning, Sir George Clausen, Katherine F. Clausen, Mrs. Charlotte Lawrence, Edith Ruby Brews and Florence May Asher; still life studies by Stephen J. Peplow, Malcolm Milne, and William Hunter; and Jacob Kramer's "Woman," a strong and original work of high order, Sir D. Y. Cameron, S. J. Lamorna-Birch, Frank Brangwyn, Arnesby Brown, Sir C. J. Holmes, Julius Olsson, Augustus E. John, Harold Knight, Leonard Campbell Taylor, Adrian Stokes, and Terrick Williams are among other exhibitors. The exhibition was shown at the National Gallery, Washington, at Ottawa and Toronto, Canada, previous to its arrival in Boston.

EXCAVATIONS IN MEDIEVAL CLUNY

Under the auspices of the Medieval Academy of America and with the authorization of the French government, excavations are now in progress at the site of the ancient Abbey of Cluny. The work is under the direction of Professor John Kenneth Conant of Harvard and New York Universities.

Negotiations were begun with the French government in 1927 and were concluded in time so that work could be begun this summer. The abbey church and medieval conventual buildings are known to have been of great architectural interest but the medieval buildings were almost completely destroyed during the XVIIIth and XIXth centuries. Prints are extant which give an approximate idea of the buildings before their destruction but in order to gain exact information about the extent and design of the buildings' excavations of certain portions of the foundations are necessary.

In the course of his work at Cluny this summer Professor Conant has made a number of important discoveries which include rare pieces of medieval sculpture.

Professor Conant's New York University lectures, which will be given at the Metropolitan Museum of Art during February, March, April and May of 1929, will be open to the public. His general subject will be "Church Building and Decoration from 320 to 1130, with especial Reference to the Romanesque Style."

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Turquoise Blue Glaze exhibited by
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LONDON EXHIBITION OF ART AND ANTIQUES

(Continued from page 1)

many fine pieces is a Sheraton satin-wood cabinet-bookcase that was once the property of Lady Hamilton (she may have written her rather illiterate love-letters at it!); also a gilt sofa covered in needlework worked for Queen Charlotte by Princess Caroline Matilda. Historic pieces there are also among the drinking glasses which illustrate the history of the Jacobite movement, and among the silver, as for example a silver wine cistern of unusual craftsmanship, presented by King George on his coronation to his sword-bearer, but not completed till a year later on account of the excessive amount of work needed to finish it.

A splendid collection of pewter has been arranged with a view to demonstrating its evolution during some four centuries and a collection of "treen" or domestic articles in wood is perhaps the most comprehensive ever brought together. An exhibition of papier mâché contains some of the earliest pieces made by its inventor, Clay of Birmingham, and a collection of English forks traces the development in these from the time of Charles II to that of Queen Anne.

A correspondent of the *Daily Telegraph*, London, writes that "the fact that the value of the contents of the exhibition is put at something approaching £10,000,000 is of itself sufficiently illustrative of its unique character. It was conceived in a spirit of optimism which some may at the time have regarded as unduly bold, but as its organization has proceeded abundant evidence has been forthcoming of the appeal that it has made to the imagination of all who have at heart the fostering of an appreciation of art in this country."

"The most wonderful thing of all was the unhesitating way in which owners of world-famed collections offered to furnish the public with an opportunity of seeing masterpieces of painting and

(Continued on page 13)

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ASHRIDGE GLASS FOR ENGLAND

LONDON.—The following statement has been issued by the Victoria and Albert Museum:—

A gift of extreme importance has been made to the Victoria and Albert Museum by a munificent donor who wishes to remain anonymous. When the famous stained glass from the chapel at Ashridge Park was sold at Sotheby's, as a single lot at the price of £27,000, it was made known that, although the purchaser's name could not be divulged, the glass would not leave England. In view of expected American competition, this statement was received with great satisfaction. It is now possible to make the still more gratifying announcement that this series of panels, of which it would be difficult to find an equal except where still *in situ* in church-windows, has been given to the nation. All lovers of glass-painting will be deeply grateful to the anonymous donor for this signal act of generosity. The glass will go to form a noteworthy enrichment of the collection of glass in the Victoria and Albert Museum, already the foremost museum collection of stained glass in the world.

RAOUL TOLENTINO KILLED IN ROME

Raoul Tolentino, who sold many fine collections of Italian and Spanish antiques at auction in New York, was killed by an automobile in Rome. Mr. Tolentino is understood to have been gathering another group of antiques for a New York sale.

The glass was brought from Germany and erected at Ashridge about 1815. It came from the Abbey of Steinfeld in the Eiffel district, and belongs to the Cologne school of glass-painting of the late Gothic and early Renaissance periods. Actual dates recorded on the panels of similar style and period, known to have come from the Abbey of Sayn on the Rhine, which was an offshoot from that of Steinfeld, are included with other foreign glass in the windows of the Lord Mayor's Chapel at Bristol.

As soon as the necessary arrangements have been made, the Ashridge glass will be exhibited in the stained glass gallery on the first floor of the museum.

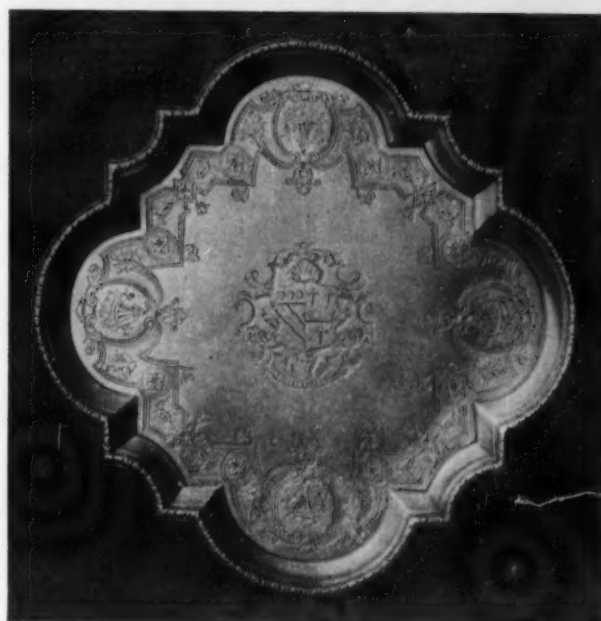
LONDON EXHIBITION OF ART AND ANTIQUES

(Continued from page 12)

sculpture and antique specimens of craftsmanship which, being irreplaceable, may be said to be beyond price.

"Then the extraordinary extent to which the enterprise assumes, outside its Loan Section, an important commercial aspect is shown by the fact that dealers have taken 167 stands which in their entirety constitute an Art and Curio Mart such as has never been seen previously under one roof. The immense variety of the treasures in Olympia is indicated by the following summary of the entries in the catalogue:

Books	37
Ceramics and glass (7,000 separate pieces)	315
Furniture	146
Metal work	7
Musical instruments	18
Papier maché	25
Pictures in Loan Section	140
Relics	71
Sculpture	22
Silver	100
Textiles	18
Textiles, Treen	1,200
Period rooms (with furniture)	7
Pewter	460
Picture Gallery	63
Postage stamps	45
Miscellaneous	20
Exhibition stands, 167	4,500



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DE NEMES COLLECTION TO BE SOLD

The first sale of importance which has been announced for the coming season is that of the collection of Marcell de Nemes. The auction will be held under the direction of Ant. W. Mensing at the galleries of Frederik Muller & Cie., Amsterdam, in November. Catalogs are now in preparation.

According to a preliminary announcement there will be many paintings of unusual quality, fine Gothic and Renaissance tapestries, Limoges enamels of the XIVth and XVth centuries, miniatures and Renaissance silver and bronze. A list of painters to whom the pictures are ascribed includes:

Fra Angelico, Spinello Aretino, Giovanni del Biondo, Andrea del Bresciano, Francesco Caroto, Nardo di Cione, Andrea da Firenze, Le maître de Paris, Melozzo da Forlì, Francesco di Giorgio, Gerolamo di Giovanni da Camarino, Francesco Guardi, Agostino da Lodi, Maître de la "Madonna del Bambino Vispo," Maître de la "Madonna della Natività di Castello," Francesco Melzi, Giovanni Battista Moroni, Antonio del Pollaiuolo (école de), Palma il Vecchio, Giovanni Santi, Jacopo del Sellaio, Luca Signorelli (école de), Gian Battista Tiepolo, Jacopo Tintoretto.

Goya, El Greco, Le maître dit: Jean d'Orléans, Corneille de Lyon, Perronneau, François Boucher, Fragonard, Greuze, Lancret, Hubert Robert.

Bartel Bruyn, Cranach le Vieux, Hans Dürer, Maître d'Augsbouurg, Bern. Strigel, Jean van Eyck (école), Adr. Isenbrandt, Rubens, Portrait.

Van Beveren, Van Goyen, Pieter de Hooghe, Willem Kalf, Jacob Ruysdael, Salomon Ruysdael, Jan Steen, Vermeer de Delft.

A detailed account of the sale will be published as soon as the catalog is at hand.

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PORTRAIT OF A MAN By CAREL FABRITIUS
In the possession of Mrs. R. T. Wilson, New York

FABRITIUS PORTRAIT BROUGHT TO AMERICA

By F. E. WASHBURN-FREUND

The distinguished half-length XVIIth century portrait of a young gentleman in a dark bluish coat illustrated here has just been brought to America. It is, in its prevailing rich brown tint, typical of the Rembrandt school. It has, however, certain characteristics which make very plausible, almost convincing an at least tentative attribution to Rembrandt's best pupil, Carel Fabritius who, in turn, was the master of the great Vermeer van Delft. Despite the general "Rembrandt-essence tint," there is a certain crispness in the bluish tones of the coat and the white of the collar and tassels, and the one hand visible, a splendidly drawn and modelled one, full of character, shows a greyish red flesh color almost reminiscent of Rubens'. The rich brownish background with a column just visible is sketched in rapidly.

Now, the few portraits which, so far, have been, more or less definitely, ascribed to Carel Fabritius seem to make it fairly certain that, besides the direct strong influence of his master Rembrandt, he must have known and studied works by Rubens and perhaps van Dyck too, and must have taken hints from them. If we compare, for instance, his "Abraham de Notte" in the Ryks Museum (reproduced in Burlington Magazine, May, 1921) and also the "Venus and Amor" in the Louvre (which goes under the name of Rembrandt but looks like a highly interesting cross between Rembrandt and Rubens and, most likely, is by Carel Fabritius), this fact becomes at once apparent. Fabritius, before reaching full maturity, but having already gained for himself an enviable reputation, was killed by an accident in 1654. But in paintings like the excellent portrait of a man in the Brussels Museum (N713, going under the name of "Holland School"; also reproduced in Burlington Magazine May, 1921, and there attributed to Carel Fabritius by Mr. Percy Moore Turner) he comes very near to an entirely original style and treatment. And the treatment of this portrait, especially in coat and col-

lar, is very similar to that in our painting.

Then, if we think of Carel Fabritius

as the master of Vermeer van Delft and compare our portrait with that of the young boy which, after having been attributed first to Carel Fabritius, was later ascribed to Vermeer (in the possession of Duveen Brothers), a great similarity will be seen in many points, for instance, in the treatment of the hair and a certain "elegance" which is also apparent in Vermeer's well-known "Geographer" in the Städel Institute in Frankfurt.

Thus, our portrait is a kind of link between the older masters, principally Rembrandt, and the great Vermeer, and Carel Fabritius was just that link. An attribution of this very fine portrait, therefore, to Carel Fabritius seems entirely justified.

I may add that this portrait was only recently brought over to America and is 26 x 38 inches in size. It was relined quite some time ago and is in a splendid state of preservation.

\$600,000 IN FAKE ANTIQUES IMPORTED

Gullible customers in search of antique furniture imported \$600,000 worth of bogus articles through the Port of New York during the last fiscal year, figures just available at the United States Appraiser's office and made public by the New York Times show. Duties amounting to \$200,000 were paid by those who learned their mistake from information furnished by Government appraisers schooled in antique furniture.

Among those who fell victims to the frauds, it was stated, were several so-called "experts" who made their purchases for commercial establishments. A duty of 33½ per cent. was assessed by the Government on the goods, which would have been duty free if legitimate antiques.

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MUNICH

By HERBERT ESSWEIN

The international art exhibition at the Glass Palace is now open and is especially remarkable for the fine showing it accords to the Munich artists. The years between 1860 and 1870 when Munich began to establish itself as an independent school are especially well represented. There is also a large and

excellent group of paintings by foreign artists.

The Fleischmann Galleries have held an exhibition which included XVIIIth century English portraits, a long series of works of the French school and fine paintings by Brouwer, Cuyp, Magnasco and a remarkable El Greco. Among the French pictures were works by Poussin, Boucher, Fragonard, Huet, Daubigny, Troyon, Corot.

A very important exhibition of early French and German painting and sculpture was held recently by Walter Schnakenburg. Fine examples of both schools and in both media from the XIIIth to XVth centuries were included.

At the Heinemann Galleries paintings by famous masters of the XVIth, XVIIth and XVIIIth centuries composed a large exhibition of very fine quality.



Anders Zorn: Le Toast

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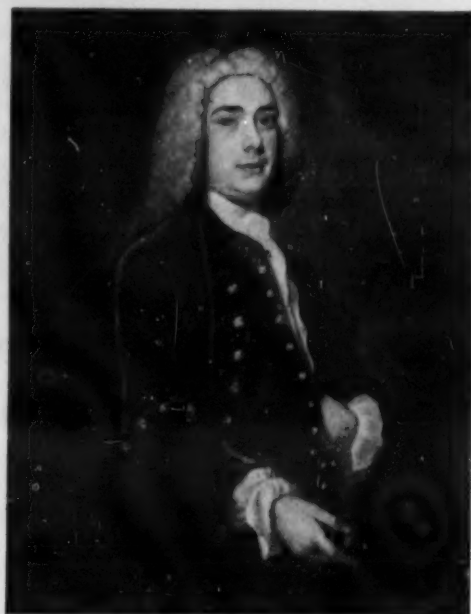
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NEW ART SCHOOL IN NEW YORK

A school for sculpture is to be opened in New York in the autumn by Mr. Naum Los. Mr. Los has been teaching in Rome for the past ten years and has been recognized by the faculties of the American, French, Spanish and British Academies in Rome as a thorough and conscientious scholar with the rare ability to transmit his knowledge and enthusiasm to his pupils. He has conducted the highest classes in the various academies in Rome in addition to his private teaching.

It was Mr. Los' intention to confine his teaching to modeling of the human figure but after he had seen a number of American equestrian monuments he decided that instruction in the anatomy and modeling of horses might also be useful here. The preface to his description of his courses, which we print below, is an excellent exposition of his theories of teaching.

"Montaigne's phrase 'It is the mind which hears and sees,' quoted by the great pedagogue Paul Richer, of the Ecole Nationale des Beaux Arts in Paris, in his admirable 'Anatomic Artistique,' is the basic principle of the instruction I have given during the last ten years in Rome (Italy).

"The trivial manner at present in vogue of interpreting the human form in so-called 'modern' art which is shown under 'Futurism,' or again under various 'styles'—archaic, Babylonian, Assyrian, Egyptian, etc., has nothing whatever in common with the great art of these peoples of antiquity, which was the sincere and supreme expression of their original and enlightened genius, not merely a poor empty imitation of former epochs. All these tendencies are a sign and a consequence of weakness and ignorance scarcely veiled.

"The solid base on which to build original and powerful work is a deep knowledge of nature. Therefore one must study it. One must know the rule before being able to make exceptions.

"The analytical knowledge of the anatomic structure of masses in repose or in movement, so important in composition, as well as a capacity to differentiate between the essential and the secondary, to simplify, is based on a thorough knowledge of the body and its anatomic structure.

"The aim of my pedagogic activity in Rome, which I propose to continue in this country (encouraged thereto by the American Academy of Rome), is to develop by a rational study the intelligence of the eye, 'which only sees what the mind sees,' to awaken in my pupils by close study of form, modeled or drawn, the principles which have guided the artist in all periods in which art has flourished.

"In the elementary classes of my

school the beginners learn to model or draw from antique casts, and the reason for the exterior form is gradually explained to them by the study of anatomical structure.

"In the higher classes, passing on to the study of the nude in sculpture and drawing from life, the pupil begins at the same time to model the anatomy while learning about the bones, the joints and the gradual enclosing of the skeleton with the muscular masses. At the same time his visual memory of form is exercised by problems given which are afterwards corrected and explained by demonstration from the living model.

"It is naturally understood that all techniques are good and admissible if they are apt to express the form, and my pupils are encouraged to develop their own individuality.

"The American Academy, the Royal Academy of Spain, the National Academy of France, the British Academy and the Institute Royal Superior des Beaux Arts (all in Rome) recognize the value and importance of my methods and recommend them officially."

FINE PRINTS TO BE SOLD IN FRANKFORT

FRANKFORT.—The dealers in works of art F. A. C. Prestel in Frankfort-on-the-Main will offer at public sale in October *Masterworks of Modern Graphic* of the collection of Dr. A. W. von Dietel.

The Collection comprises works and rarities of German and foreign masters. Among them are etchings, lithographs and drawings by Muirhaed Bone, Cameron, Cézanne, Corot, Forain (with 35 valuable lithographs and etchings in first-class proofs), Goya, Toulouse Lautrec (with early rarities), Leibl, Liebermann, Manet, Menzel, Millet, Munch (with many rare lithographs), Pissarro, Pennel, Renoir, Signac, Sisley, Stauffer, Thoma, Welti (a rich work acquired by the artist himself, containing over 60 rare etchings), Whistler, Anders Zorn (with about 20 of his best plates partly early prints) and others.

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One of a Chippendale suite of two settees and eight chairs shown by M. Harris & Sons at Olympia.

LONDON

(Continued from page 10)
ere this four copies of Royal Portraits executed recently under the supervision of Sir William Llewellyn to replace those which were consumed twelve years ago in the fire at the Parliament Buildings. They represent Kings George and Edward and Queens Mary and Alexandra. Sir Luke Fildes was responsible for the originals of all but the portrait of the present Queen, who was painted by Sir Llewellyn. It is probable that the pictures will be publicly shown before being finally installed.

Activities at the Galleries include: *St. George's Gallery, Hanover Sq., W.* Here some stage designs by Gordon Craig amply vindicate him against the reproach that he is impractical in his insistence on the extravagant. On the contrary there is little amongst these strangely moving compositions that could not be achieved either on his own method of screens or else by methods equally simple and inexpensive. He is master of emotional lighting and can indeed create the emotional atmosphere of awe, horror, mystery and tragedy equally well, whether his area be large or small. It is sad to have to acknowledge that other nations have been quicker than ourselves to recognize his genius. *Tooth Galleries, New Bond Street, W.*

Here is an exhibition of paintings by Othon Friesz, a French artist whose work both in oil and in watercolor has a quality of suggestion which places it high in rank. Occasionally his use of color contrasts brings about an admirable piece of decoration and his sense of pattern is well evidenced. He is an artist who permits in the spectator, no slackness of mind; one must employ one's intellect while enjoying his.

The Redfern Galleries, Old Bond Street. These pleasant galleries, which have lately extended their area, are at present showing a collection of Paul Nash's wood-engravings. In this medium the artist appears to have a wider range of



Buddha su, Naga
This fine example of Khmer sculpture, in bronze, is of the 12th century. It may be seen at the Gallery of P. Jackson Higgs.

ADVT.

expression than in any other. His use of contrasts in black and white is curiously effective and even the conventions which he affects do not stale by repetition, probably because these various conventions are so admirably adjusted to different themes.

The Knoedler Galleries, Old Bond Street, W.

An exhibition of sculpture by Gleb Derujinsky shows that this artist is able to express himself with equal facility in a wide range of media, as well in a diversity of styles. The rugged method adopted for a bust of Sir John Lavery, and the strangely elongated and simplified planes of his "Annunciation" scarcely seem to have been evolved by the same brain, but each is excellent in its own way. A "St. George" in wood, shows him in purely decorative vein and its technique gives the little group a surface which is as pleasant to dwell upon as its lines and convolutions.

Lefevre Galleries, King St., St. James', S.W.

The exhibition of paintings by André Bauchant is interesting as showing how without any specific training in art, a peasant mind may succeed in putting forcefully onto canvas the impressions conveyed by the world about it. The natural simplicity of such a mind is incomparably more suggestive than the evolved simplicity adopted by the cultured, and there is thus in this show a great deal which makes for appreciation in those who come to it with an open mind.

NICHOLS DEVELOPS SLIGHT ANGLOMANIA

The following letter from Hobart Nichols is published by courtesy of Mr. Barrie of the Grand Central Galleries:

Dear Barrie—
I have been in this wonderful city for the past eight days. When I arrived I was 150% American. I've lost the 50. It is a marvelous place so filled with historic interest and modern life. I'm really quite daft about London and I've done it thoroughly.

I went in to see the Royal Academy Exhibition and was impressed. The portrait men are ahead of us but not the landscapists. The thing that impressed me most, however, was the fact that the Britisher really patronizes his artists. There were 300 pictures sold when I was there. I counted 32 in one small room marked sold. Think of that and our Academy straining to sell five during our show. The prices are perhaps a trifle less than ours but only a trifle and Orphen's genre picture about 30-40—sold for \$10,000.

HOBART NICHOLS.

London

PEARSON LECTURES IN NEW YORK

The New School for Social Research, 465 West 23rd Street, announces as its first offering in the fall curriculum for 1928 a series of lectures on modern art by Ralph M. Pearson. Mr. Pearson will attempt to explain the principles underlying the new art trend, its meaning and its application to modern life.

In accordance with the policy of Dr. Alvin Johnson, director of the New School for Social Research, Mr. Pearson's classes will be open to all, regardless of previous training, or lack of it.

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Modern Paintings

BOSTON TO HOLD STUART EXHIBITION

BOSTON.—To celebrate the hundredth anniversary of the death of Gilbert Stuart, the Museum of Fine Arts, Boston, will have an exhibition of his work in the late fall. There are now more than a hundred Stuart canvases in the permanent collection of the Museum and it is expected that at least a hundred more will be added for the centenary exhibition.

LUXEMBOURG BUYS MOTTET PAINTING

The announcement has come from Paris of the purchase by the Musée du Luxembourg, for its permanent collection, of the painting entitled "A Provincetown Garden," by Jeanie Gallup Mottet.

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LONDON SALES FOR JUNE AND JULY

(Continued from page 9)

were sold for £180 (Michelmores).

One of the most noteworthy lots in the sale was a very fine copy of the first edition of Christopher Smart's "Song to David," 1763, the property of the author's great-granddaughter, Miss Cowslade. Only one other copy has come into the market for over 40 years—that from Britwell, which fetched £590 in April last year. Messrs. Quaritch paid £700 for this pamphlet at the present sale.

Other printed books included several first editions of Jane Austen, in half-calf bindings, "Sense and Sensibility," 1811—£82; "Mansfield Park," 1814—£48; and "Emma," 1816—£44 (all bought by Pickering and Chatto); L. Sterne, "A Sentimental Journey," 1768—£59 (Edwards); Voltaire, "Elements de la Philosophie de Newton," London, 1738, inscribed presentation copy to Lord Bolingbroke—£40 (Maggs); O. Goldsmith, "The Traveller," 1765, fine copy of the first published edition—£115 (Myers); and J. Boswell, "Life of Dr. Johnson," 1791, fine copy of the first edition in original boards—£410 (Quaritch).

Other lots included J. P. Kemble's gold snuffbox, the top set with an enamel portrait of Shakespeare after the Chandos portrait—£200 (Quaritch); the Album Amicorum of Philip Hainhofer, early 17th century, 108 leaves, decorated with 75 finely executed coats-of-arms, mostly with the signatures of the owner, and 25 drawings of landscapes, etc.—£360 (Quaritch); a folio volume of poems, ballads, etc., early 17th century, and including Latin verses on Bacon's "Novum Organum"—£240 (Pickering and Chatto); and a one-page autograph letter, dated May 9, 1765, of Mrs. Button Gwinnett, wife of one of the Signers of the American Declaration of Independence—£140 (Quaritch).

The recent high prices paid for the MS. and for exceptionally important presentation copies of Lewis Carroll's *Alice's Adventures in Wonderland* would seem to have brought into the market nearly all the other existing presentation copies of *Alice* and other books by the same author. At Sotheby's on June 21st there were nearly 100 Carroll lots, from numerous sources, some named and others anonymous. Many of the books were inscribed by the author to various friends, but very few were sold for more than £50.

Dr. M. E. Bickersteth's copy of the second edition of *Alice's Adventures in Wonderland*, 1866, inscribed "Florence Bickersteth, from the Author, fetched £96 (Beaumont); two other copies of the same issue, but neither inscribed, were sold for £64 (Maggs) and £98 (Rosenbach) respectively; another, inscribed "Constance Ellison, from the Author," fetched £60 (Spencer); a copy of the first edition in French, 1869—£56 (Maggs); *Alice's Adventures Underground*, 1886, first edition, inscribed to Lilian Moxon, "as a small memento of her visit to Oxford, by the author, July 1, 1895," with two autograph letters inserted—£48 (Quaritch); one page quarto to some verses, "A Russian Day in London," dated November 13, 1874—£38 (Quaritch); and a fine autograph letter of four pages, June 10, 1864, concerning the title of *Alice in Wonderland*, to Tom Taylor, playwright, and for many years a member of *The Times* literary staff—£125 (Spencer).

A presentation copy of Rudyard Kipling's "Departmental Ditties and Other Verses," 1886, first edition, from the author to his old school, United Service College, and inscribed on the first leaf, "The Common Room, U. S. College, with the compliments of the author," and with MS. notes by him explaining

Indian words and phrases, fetched £780 (Maggs). A copy each of the first and second Edinburgh editions of Robert Burns's "Poems," 1787 and 1793, the earlier with the blanks filled in by the author, and the later inscribed "To Mr. Frederick Maxwell from the author," fetched £600 each (Spencer). The autograph MS. of the last nine chapters of George Gissing's "By the Ionian Sea," written on 17 large quarto leaves, in Gissing's minute writing, fetched £220 (Quaritch). An autograph letter of four pages from Thomas Hardy to George Gissing, July 1, 1886, thanking him for a copy of "Isabel Clarendon," fetched £54 (Bickers). Four presentation copies from A. Tennyson inscribed to "Julia Margaret Cameron" in his autograph included "Maud and Other Poems," 1855—£35; and "Idylls of the King," 1859—£44 (both bought by Mr. Spencer).

Among other noteworthy lots were:—O. Goldsmith, "Life of Richard Nash," 1762, fine copy of the first edition—£68 (Maggs); J. Conrad, "The Mirror of the Sea," 1906, with an inscription by the author on the flyleaf—£49 (Edwards); J. Keats, "Endymion," 1818, first edition—£96 (Sawyer); R. B. Sheridan, *The Spaniards in Peru*, 1798, the original draft of Sheridan's adaptation to the English stage, known as *Pizarro*—£450 (Lumsden); a letter dated 141, Bond-street, Oct. 1, 1791, signed by Lord Nelson—£58 (Maggs); a short letter of one page from Nelson to Lady Hamilton—£48 (Maggs); and the original portrait in oils of Paul Jones, in the uniform of the American Navy, 1779, engraved by R. Brookshaw, 12½ in. by 10 in.—£60 (Maggs). The day's total of £6,148 brought that of the four days up to £32,702.

Sir Joshua Reynolds's copy, with his autograph signature on the titles, of the first edition of Fanny Burney's "Evelina, or, a Young Lady's Entrance into the World," 1778, in contemporary calf, brought the record price of £950 (Maggs), at Sotheby's on July 5th; it was among a small consignment of books from Sir Robert Edgcumbe, of Torquay. From other sources came T. Hardy's "The Return of the Native," 1880, with an autograph letter of the author inserted—£49 (Spencer); L. Carroll, "Alice's Adventure in Wonderland," 1866, first published edition, with an autograph letter inserted—£112 (Maggs); an interesting collection of drawings by G. Cruikshank, A. Crowquill, H. K. Browne, and G. H. Lewis, and autograph verses by R. H. Barham, W. H. Ainsworth, and others—£315 (Spencer); a fine autograph letter from C. Dickens to W. de Cerjat, January 3, 1855—£56 (Edwards); an autograph letter of Thackeray to G. Cruikshank—£68 (Maggs); one from D. Garrick to R. Jephson, May 19, 1772—£50 (Edwards); and a very fine one from Dr. Johnson, February 15, 1759, mentioning his grief at his mother's death—£280 (Myers). The day's total was £4,082.

Sotheby's sale of books on July 17th (the total amounted to £3,935) was chiefly remarkable for its number of incunabula, or volumes printed before the year 1500. These came from various sources, and included the following:—

Bessarion, "Adversus Platonis Calumniatorem," Rome, 1469, a fine copy in wooden boards, which realized £165 (Quaritch); St. Bonaventura, "Incendium amoris sine Parvum Bonum," etc., Monserrate, 1499—£88 (Lister); Valerius Maximus, "Facta et Dicta," Paris, 1475, 255 leaves and apparently wanting 15 others—£205 (Coutts); and Virgil, "Opera," Venice, 1476—£100 (Quaritch).

Other books and MSS. were:—Pindar, "Olympia, Nemea, Pythia," etc., Rome, 1515, in a fine binding by Claude Devers of Lyons—£100 (Michelmores); P. Ron-

(Continued on page 19)



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LONDON SALES FOR JUNE AND JULY

(Continued from page 18)

sard, "Les Hymnes," 1555, and two other first editions of this author in one volume—£150 (Maggs); a finely illuminated MS. of a Book of Hours, "ad usum Romanum," with 28 miniatures—£450 (Maggs); G. Mercator and Houdins, "L'Atlas ou Meditations Cosmographique de la fabrique du Monde," 1613, with five engraved titles and 151 double-page maps—£130 (Campbell); Sir Charles V. Stanford and A. Tennyson, the autograph MS. score of "The Revenge, a Ballad of the Fleet," scored for full orchestra, the words and music throughout in the handwriting of Stanford, signed at the head and the first page by Tennyson, the author of the words, 96 pages, 1886—£165 (Child); and Gabriel Fauré, the original completed autograph score of the incidental music to "Pelléas and Mélisande," 70 pages, the property of Mrs. Patrick Campbell—£30 (Phillips).

Books and MSS. of many periods and from many sources brought extremely high prices at Sotheby's on July 18th. There were in fact two sales of books, one of which consisted of only two lots, which brought £5,750, and the other of about 220 lots, which totalled £12,947.

The name of the owner of the two lots was not revealed, and the first to come up for sale was a copy of the Kelmscott Press edition of Chaucer, 1896, one of 13 copies printed on vellum, a magnificent copy of the most famous modern printed book, for which bidding started at £500, and quickly reached £4,000, Mr. Dring, of Quaritch's, being the buyer, with Mr. Sawyer as the underbidder.

The first of the vellum copies to appear in the market was Mr. Ellis's, which sold for £510 in 1901. The second of the two lots was the Aeneid of Virgil, a manuscript on 370 pages folio of vellum, with decorations by William Morris and Mrs. Louise Powell, and large historiated miniatures after drawings by Sir E. Burne-Jones by the late C. Fairfax Murray; this masterpiece of modern calligraphy was begun in the winter of 1874-75, and is described by Miss May Morris in the 11th volume of her father's "Collected Works." It was purchased for £1,750 by Mr. Gregory, of Bath, with Mr. Gabriel Wells, of New York, as the underbidder.

Of the several Shakespeare folios in the sale historically the most interesting was the First Folio, 1623, which had

belonged to the late Mr. C. M. Ingleby, the eminent Shakespeare scholar; though by no means perfect, this fell at £2,400 to Mr. Gabriel Wells, who also purchased some of the other Shakespeare items in the same property. There were three copies of the Second Folio, 1632, Sir Walter Halsey's fine and large example, with the signature of Thomas Henshaw (1618-1700), which fell at £1,700; Major Toler's copy, with signatures 1 and 4 in facsimile—£480 (both bought by Quaritch); and Dr. J. K. Ingram's defective copy—£52 (Maggs). Other printed books from various sources included:—R. Hakluyt, "Principal Navigations, Voyages and Discoveries," 1589, with the rare folding map—£240 (Sawyer); a copy of the 1598-1600 edition, three volumes—£450 (Quaritch); L. Hennepin, "A New Discovery of a Vast Country in America," 1699—£44 (Maggs); F. Bacon, "Essays," 1625, first complete edition—£98 (Maggs); W. Horman, "Vulgaria," 1519, a collection of proverbial sayings, etc.—£50 (McLeish); Sir Francis Drake, the Younger, "The World Encompassed," 1628—£370 (Sawyer); Isaac Newton, "Philosophiæ Naturalis Principia Mathematica," 1687—£98 (Sawyer); Sir Walter Raleigh, "The Discoverie of the Large, Rich, and Bewtiful Land of Guiana," 1596—£320 (Quaritch); Captain John Smith, "The General Historie of Virginia," 1631, of which issue only one other copy is known—£840 (Quaritch); and John Seller, "Atlas Maritimus," no date, with 31 maps colored by a contemporary hand—£82 (H. Stevens).

One of the most important of the MSS. was Lord Delamere's XVth-century English MS. of Chaucer's "Canterbury Tales" and John Gower's "Speculum Misericordiae," on 173 leaves folio, and this fell at £980 (Garstin). The autograph log of a portion of Cook's last voyage, by Henry Roberts, mate of Cook's ship H.M.S. Resolution, on 130 pages folio, October 4, 1778, to November 30, 1779, was knocked down at £1,200 to "Mr. Willoughby," a name which concealed the identity of a well-known Englishman. An English MS. of about 1600 on "Demonology," on 23 leaves quarto with 13 crude drawings—£135 (Maggs), a French XIVth-century MS. of the Bible, with numerous initials—£360 (Sutton); an English early XVth-century MS. of R. Higden's "Polycricon," translated by John of Trevisa—£410 (Sutton); the autograph letter-book of Joseph Addison, 51 pages quarto, with 28 drafts of letters during his Continental tour with Congreve, 1699-1703—£480 (Wood); and a fine letter from Dean Swift to Addison, Dublin, July 9, 1717—£195 (Spencer).

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- Ackerman Galleries, 50 East 57th St.—Prints and drawings.
- Arden Gallery, 460 Park Ave.—Exhibition of Garden sculpture.
- The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic.
- Babcock Galleries, 5 East 57th St.—Exhibition of paintings, watercolors and etchings by American artists through summer.
- Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.
- Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.
- Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.
- Bourgeois Galleries, 69 Fifth Ave.—Fine paintings.
- Brummer Gallery, 27 East 57th St.—Works of art.
- Butler Galleries, 116 East 57th St.—Exhibition of decorative paintings and mirrors.
- Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by a group of modern artists.
- De Hauke Galleries, 3 East 51st St.—Modern Paintings.
- Down Town Gallery, 113 West 13th St.—Summer exhibition.
- Dudensing Galleries, 5 E. 57th St.—Summer Exhibition.
- Durand-Ruel Galleries, 12 East 57th St.—French paintings.
- Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and table decorations.
- Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.
- Ferargil Galleries, 37 E. 57th St.—Summer Exhibition.
- Gainsborough Galleries, 222 Central Park South—Old Masters.
- Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.
- Grand Central Galleries, 6th floor, Grand Central Terminal.—Founder's Exhibition until September 29.
- P. Jackson Higgs, 11 E. 54th St.—Works of art.
- Holt Gallery, 630 Lexington Ave.—Exhibition of contemporary American art.
- Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.
- Thomas Kerr, 510 Madison Ave.—Antiques.
- Keppel Galleries, 16 E. 57th St.—Miscellaneous of contemporary American etchings and watercolors.
- Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.
- Knoedler Galleries, 14 E. 57th St.—Exhibition of contemporary American etchers.
- Kraushaar Galleries, 680 Fifth Ave.—Exhibition of American artists.
- John Levy Galleries, 559 Fifth Ave.—Old masters.
- Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.
- Macbeth Gallery, 15 E. 57th St.—Summer exhibition of American paintings.
- Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.
- Metropolitan Museum, 82nd St. & Fifth Ave.—Loan exhibition of Gothic tapestries until September 26.
- Milch Galleries, 108 W. 57th St.—Special summer exhibition of paintings, watercolors, sculpture, color woodblock prints and etchings by leading American artists.
- Montross Gallery, 26 E. 56th St.—Exhibition of pictures by contemporary American artists.
- New Art Circle, 35 W. 57th St.—Summer exhibition.
- Newhouse Galleries, 11 East 57th Street.—Distinguished American Paintings. Through Summer.
- Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and panelled rooms.
- Portrait Painters Gallery, 570 Fifth Avenue.—Exhibition of portraits by American portrait painters.
- Ralston Galleries, 730 Fifth Ave.—Old masters.
- Rehn Galleries, 691 Fifth Ave.—Summer Exhibition.
- Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings.
- Schwarz Galleries, 517 Madison Ave.—Miscellaneous marine paintings.
- Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.
- Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.
- Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.
- Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.
- Valentine Gallery of Modern Art, 43 East 57th Street.—Closed.
- Van Diemen, 21 East 57th St.—Paintings by old masters.
- Vernay Galleries, 19 E. 54th St.—Exhibition of old English Cabinets, in Walnut, Mahogany, Satinwood and Pine.
- Weyhe Gallery, 794 Lexington Ave.—Drawings, Watercolors and Prints from Mexico and the West.
- Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.
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